University of Alberta

Art as a Lure:
The Impact of Canonical Art Imagery
on the
Cultural Cachet of the Advertisement

by

Mary Melinda Pinfold ©

A thesis submitted to the Faculty of Graduate Studies and Research in partial
fulfillment of the requirements for the degree of
Master of Arts

in

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Professor Desmond Rochfort

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Professor Rosalind Sydie

Jan 9. 98

To Sister Mary Rita and Sister Agnes Joseph, Order of Saint Dominic

Abstract

The thesis explores the movement of the artistic image from the more traditional venue of the gallery or the museum, to the popular cultural venue of the visual advertisement. The semantic and semiotic shifts which accompany this movement of an image from the realms of "high" art to its image-permutations in the marketplace are discussed. Issues relating to the choices of visual vocabulary versus the levels of its imbedded, encoded intention are addressed. The use of "high" art imagery as a[l]lure in visual advertising is widespread. Therefore, while a number of advertising categories which include the use of canonical art are introduced, among the foci in the body of this thesis is discussion of the persistent and popular use of surrealistic art in advertisement. Among the current methodologies which academic disciplines utilize to quantify the language of visual imagery and which are discussed in this thesis are neuropsychology, cognition theory, visual perception, marketing strategies, psychology, semiotics, sociosemiotics, and cultural studies.

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Introduction

Not so very long ago, there was a verdant land called Academia. This fertile land was bounded by invisible walls, but these were very real walls nonetheless. The inhabitants of the land, for the most part, considered the fabric of these walls - intellectual endeavour, far-thinking vision, and freedom of thought - to be fitting elements for the boundary of this fair land.

An ivory tower dominated the landscape. But no flaxen-haired person of unspecified gender was ever held captive in this tower- such would have been unseemly and almost certainly "politically incorrect." Indeed, only a very few of the inhabitants of Academia were privy to the activities within the tower, although one always heard rumours.

For the most part, the inhabitants of the land were very keen gardeners, and there were many lush and even exotic blooms in evidence. There were, to name but a few of the plants in the Humanities Quarter, Semiologia (numerous varieties, such as Barthes-historicized, the prickly Baudrillard, the Black-eyed Susisontag, Koch-Sociosemioticus, and Eco eloquious), Neuro-psychologia, Cognitio-theoriosum, Arthistorium, Philosophia (the Artus variety), and Psychologium (including Percepto Visualis).

Now, one would think that in a community of such keen gardeners, each gardener would be most interested in what was growing in the next garden. But this was not the case. And, although each of the blooms in every instance in every garden was elegantly beautiful, the gardeners only rarely, and then grudgingly, acknowledged a neighbour's efforts; and even then, they were quick to point out some real or imagined shortcoming, some flaw. And, while each of the gardeners in the Humanities Quarter grew many beautiful blooms, the majority of these gardeners could not bear the thought of parting with the flowers, even to form the blooms into larger and more impressive bouquets, or to hybridize the strongest elements of the best varieties.

The furthest fringes of the Humanities Quarter abutted the Business Quarter. The inhabitants of this quarter were keen gardeners, too. In this neigbourhood flourished more rampant-growing varieties such as Advertisum and Marketpracticus. By tacit and traditional agreement (no one could remember the reason behind this) the inhabitants of the Humanities Quarter dismissed the horticultural efforts of the inhabitants of the Business Quarter as crass and commercial - devoid of any lofty, spiritually redeeming values.

The gardeners in the Business Quarter, unlike most of their neighbours in the Humanities Quarter, spent an enormous amount of time and effort observing what was growing in the Humanities Quarter and elsewhere in the land. And, in contrast to their neighbours, the Business Quarter inhabitants regularly brought their flowers to sell at the market. These crafty Business Quarter gardeners soon realized that by incorporating some of the more exotic blooms which grew in the Humanities Quarter with their own more limited selection (we will not elaborate upon the many clever and ruthless means and enticements they used to obtain these blooms), that they could compose more attractive bouquets, and thus sell many more flowers.

The fable above, is of course, just that. Fables tend to be used in an apocryphal way to prove a more general point. In this case, the more general point is, that until the last decade, it was more unusual than not for the members of one academic discipline to "cross-over" to another academic discipline. Most recently, Messaris (1997, 1994, 1992), and Solso (1994) have noted the shortfall in scholarship dedicated to human visual cognition and its relationship to visual imagery, including "high" art as well as cultural artifacts such as advertisements.[1] Forceville (1994) , Hausman (1989), Kennedy,

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[1] Among the easiest ways to tell who has been looking at whom is to "graze" bibliographies of the relevant works in each discipline. In terms of research into questions about visual perception, or cognition, or the arts, with rare but notable exceptions, the majority of researchers in the disciplines mentioned above have not strayed from their respective areas of expertise. From the mid-eighties onwards, a trend toward an interdisciplinary approach in each of these areas has become somewhat less uncommon.

Green, and Vervaeke (1993), Miall (1987), and Kennedy (1982) are among those who have addressed more recently the application of the concept of "metaphor"[2] to the visual arts. In the case of Forceville (1994; 1988) the problem of pictorial metaphor in advertisements is studied as a variant to the linguistic theories of the verbal metaphor.

Certain seminal articles and studies have addressed parts of some of the questions raised herein. Marshall McCluhan, for example, in The Medium is the Massage (1967) and other works such as Understanding Media (1964) addressed the larger idea of the nature of communication, and how it affects us. Susanne K. Langer, in Philosophy in a New Key (1942) was herself "key" in articulating a logic of signs and symbols as they are applied to various art forms. Roland Barthes, in Elements of Semiology (1964), Critical Essays (1972), and Image-Music-Text (1977), as well as in the rest of his body of work, enlarged on the classical semiology of Saussure. Barthes' rhetorical model for the visual advertisement (1964) would be challenged by a former pupil, Jean Baudrillard in his essay on advertisements, part of The System of Objects (1968). Umberto Eco (1979; 1973) furthered the semiotic discourse relative to, among other topics, advertising. In The Philosophy of Symbolic Forms (1923-9), Ernst

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[2] The question of the existence of "pictorial metaphor" as well as its relationship (if any) to the linguistic metaphor is a topic of current debate. Messaris (1997, 10) defines a visual metaphor as "The representation of an abstract concept through a concrete visual image that bears some analogy to that concept." Messaris(1997, 10-13) goes on to discuss the visual metaphor with relation to advertisements, as an initially bipartite process: (1)"violation of reality" [in the image] attracts atention"; (2) the image's metaphorical dimension gives rise to an emotional response." He stresses that it is common in advertisements for the violation of reality and the emotional response to occur together as a result of single visual device, and states that "in fact, when an ad uses the violation of reality as a means of attracting attention, it is highly unusual for that ad not to have an additional metaphorical dimension."

For a detailed discussion of the concept of metaphor with particular emphasis on its relation with semiotics, see Nöth (1990, 128-133).

Cassirer developed his neo-Kantian critique[3] of culture, and his view of man as a uniquely symbolic creature; the author, in Symbol, Myth and Culture (1979) related language and art and addressed the educational value of art. In The Power of Images (1989), David Freedberg focused on the relationship between images and human responses to them. While he does not directly discuss the arena of commercial popular culture, Freedberg's insights and erudition have direct application to studies of these areas.

In terms of the relatively new discipline known as "Cultural Studies," that less-well defined ideological approach which functions at the margins of and by successive encounters with different institutionalized discourses (e.g., sociology, history, literary studies, semiotics, psychoanalysis, popular culture,

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[3] According to Bullock and Stallybrass (Ed.) Cassirer (1874-1945) was among the leading neo-Kantian philosophers in Germany. The return to Kant was a reaction in part to a perceived failure of Hegelian metaphysics with regards to explanations of developments on mathematics and the natural sciences (1977, 415).

Winfried Nöth (1990, 29, citing Walther, 1974, 30-31) refers to Kant's theory of "symbolic cognition," which the Nöth points out is developed by Kant in his Critique of Judgement (1790). Nöth extracts from Kant's thesis the following: "'the reality of our concepts' can be demonstrated only by Anschauungen (perceptions)....Kant draws a further distinction between the schema, which is the category of pure reason, and the image (Bild), which is a category of perception..."

In a judiciously cogent synopsis of a segment of Ernst Cassirer's Philosophy of Symbolic Forms (1923), Nöth (1990, 36) further asserts that

> The world of symbolic forms, which comprises everything that has meaning...is reflected in language, myth, art, religion, science, and history. Each of these domains is based on symbolic laws of its own, which are essentially independent of nature. Symbolic forms therefore do not imitate but create the reality of man: 'Myth and art, language and society are in this sense configurations toward being: they are not simple copies of an existing reality (cited in Cassirer, 1923, 107).

Kant (1724-1904) "defined symbols as 'indirect representations of the concept through the medium of analogy'" (Ctd. in Nöth 1990, 117).

Marxism) attention to the analysis of media culture including the advertisement has been attempted by Bogart (1995), Bourdieu (1993), Ewen and Ewen (1992), Josephson (1996), Paglia (1992), Varnedoe and Gopnik (1990), Veblen (1983/1899), and Williams (1993), among others. Raymond William offered an early essay on advertising from a Marxist viewpoint, in The Long Revolution (1961); John Berger (1972) followed with his seminal Ways of Seeing; Williamson (1990, 1985) pursued the connection between ideology and consumerism; and Leppert (1996) introduced his study of the cultural functions of imagery with a serious nod to the power of the image when used in the visual advertisement. But, the most developed areas of inquiry in terms of images and advertising can be found, not surprisingly, in advertising industry publications.

This thesis will examine the relationship among the various "hard" and "soft" analytical systems which are used in attempted semantic or metaphorical deconstruction of human signs and/or symbols, such as those signs/ symbols which are to be found in the visual arts and certain commercial advertisements. "Hard" systems will be understood to be those scientific methods which incorporate experimental methodologies to examine hypotheses. Examples of "hard" systems will include those of neuropsychology, human cognition study, visual perception, and certain marketing strategies. "Soft" systems include various aspects of psychology, iconology, semiotics, sociosemiotics, the histories of art, cultural studies, psychoanalytic theory, and the philosophy of art. There may be some overlap between what might be considered "hard" or "soft" methodology. In terms of this attempted exegesis, neither "hard" nor "soft" disciplines will be privileged.

In addition, this thesis will investigate various attempts to quantify the visual vocabulary of the language of the modern image, as it is utilized in the media of popular culture, specifically in visual advertisements. Analysis will focus particularly on those examples of the popular cultural image which, in an obvious, ironic, parodic, or occult fashion utilize certain period-canons of so-called "high art," or "high culture." The term "high art"/"high culture" will be taken to include the media, styles and methods of art from ancient times to the contemporary moment, and will be understood to refer to the artistic production which is or has been generally acknowledged as representative of its time; vanguard, in that the artistic production was or is considered to be or to have been at the forefront of an acknowledged artistic movement; or, avant-garde enough to be considered, or to have been considered a unique or even genius visual rupture.

In part, the thesis will explore the movement of the artistic image from its more traditional venue of gallery or museum to the inarguably ubiquitous popular cultural venues of the Western world. This movement of the artistic object from the museum to its image-permutations in the marketplace seems to reflect a change from the restrictive, exclusive nature of "high" cultural production as it was historically housed in the traditional "temple of art," the museum; or, as part of the private collection of a member of the moneyed-class.[4] The issues relating to the choices of visual vocabulary versus the levels of its imbedded, encoded intention will also be addressed. When feasible, a semiotic or a sociosemiotic model will be modifed to facilitate an analysis of visual concerns such as choice of image and its intention (signifier and signified), image and audience (sign and receptor).

The use of art in the visual imagery of advertising will be shown to be widespread. Therefore, while a number of categories of advertising which include the use of canonical art (as distinct from either "artistic" or "artful" imagery) will be introduced, among the foci in the body of this thesis will be a discussion of the persistent and popular use of surrealistic art in advertisement as "a(l)lure." Included in the discussion will be examples of visual advertisements from Western cultures, including Great Britain, western Europe, Canada, and the United States. [5] Admittedly, this geographical selection reflects Western cultural biases and mores, but does not privilege Western culture as inherently "better" than other cultures. It must be argued that the kinds of imagery which advertisers of any given culture select to visually persuade must resonate with the given cultural acquisitional psyche - it must "push the right buttons" to be effective.[6]

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[4] "Moneyed" cannot be equated with "cultured" in discussions of class or other social strata. The rise of the so-called "middle class" in the West (especially in Britain and Europe) during the latter part of the eighteenth century was to reach its full fruition throughout the nineteenth century. "Moneyed" will be understood in this thesis, however, as concomitant with a degree of "privilege," as purchasing power directly relates to one's actual, potential, or even perceived assets. "Cultured" is a more nebulous term relating to such (usually desirable) qualitative concepts such as "taste" and "refinement," or avant-garde stylistic prescience.

In every advertising example, there will seem to be a presumption on the part of the artistic director or advertiser that a viewing public could segue from the reproduction of the original art masterwork and its cultured cachet to the new commercial message. Of interest is this apparent presumption that the viewer comprehends the primary art historical reference, as well as the resulting visual puns which are often ironic, enough to make a synaptic leap to the new commercial message.

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[5] However, the types of advertisements are not uniform in every Western country. Messaris (1997), after citing research by Applebaum and Halliburton, 1993; Cutler and Jivalgi, 1992; and Nevett, 1992; concluded that :

> U.S. advertising is relatively more likely to convey information about the product; whereas European advertising has a relatively greater tendency to take an indirect approach, entertaining rather than explicitly informing the viewer. (Messaris 1997, 110-11)

[6] For example, an American automobile, a Chevrolet Nova, was not successfully marketed in Latin American (Spanish speaking) countries because "Nova" in Spanish means "does not 'go'," which is an odd moniker for an automobile. The smiling "Gerber Baby," whose picture appeared on that brand of baby food did not sell in African countries where English was not understood. Consumers looked at tomato products which had identifying pictures of tomatoes on them, and cans of corn which were similarly identified by a picture of the contents, and so forth, and were horrified to consider that "ground up babies" might be in the jars of food with the Gerber Baby's picture on them. The product was a marketing failure.

The concept of cultural differences and the effectiveness of advertisements was discussed by Messaris (1997, 5 and 92). He questions the common notion that "anyone can understand a picture," and suggests that there is often a "culture-boundedness of imagery " which renders an ad meaningless; even if the content is correctly perceived, the cultural message can still go awry; and cultural implications can be perceived by the viewer, but the viewer is unresponsive to the ad. He concludes that there is no "cross-cultural transparency" of meanings.

Obviously, an hypothesis could be suggested that the visual vocabulary of the art directors who are employed by the advertisers are well-grounded in art history. But, is the visual vocabulary/literacy of the viewing public as extensively developed as it would seem to be? If so, how does this cultured, artistic, seeming visual literacy relate to certain economic realities in the arena of the art world proper, such as galleries and museums? Despite certain vociferous criticism of the arts which is linked to an overall decrease in arts funding, and the apparent apathy of some members of the public towards the traditional contemporary gallery exhibition in more provincial cities, members of Western society would seem to be and in fact are the most visually inundated, if not visually literate, in history. Moreover, this visual literacy and related responses extends to virtually all economic, cultural, and educational strata of society. But, it is a literacy which is frequently at the nonverbal, perhaps even subconscious level. It is a literacy which, seems to be based on the cachet of images, a visual system which in certain instances would seem to bypass the relay of language.[7]

It would appear that there is a proliferation of usurped, "high art" references in popular culture, and especially in visual advertisements. And, it would seem that the viewing public, whether "moneyed" or not, comprehends the intent - "gets" the pun. In fact, it has been alleged that although

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[7] Messaris argues (1997, 208) pertaining to the interpretation by the viewer of an ad as it was intended to be understood, facility with language may be a key factor, more so than the level of education of the viewer.

The level of the use of language (as might be tapped in an experiment dealing with viewer responses to visual advertisements) is not always a clear indicator of thought processes or cognitive abilities.

> Art directors realize that certain consumers recognize the reference to a particular artist ...the affect [sic] of derivation on those consumers unaware of the artist being mimicked is almost as powerful. Since the style or technique is new to them, they are bound to be dazzled by what they consider imaginative and inspired. (Bernstein 1984, 63-64)

It may not be an overstatement to posit that the contemporary cathedral in North America is the shopping mall. Its numerous shops serve as this modern cathedral's side chapels. Among the icons which serve as the visual foci of veneration are the advertisements which cajole and exhort the public to offer cash and credit to the god of commerce; making such offerings assures the consumer what seem to be otherwise "unattainable" such as personal transcendence, happiness, health, self-confidence, or hedonistic pleasure. The latter-day patron is the businessperson/corporation, and, as in former times, the artist is commissioned to provide both the visual lure and the vision.

Perhaps, the actual arena of "high art" has moved from the museum to the marketplace and its environs.[8] In fact, the only "art education" most members of the general public may receive is in the borderline-commercial venue of widely disseminated popular culture, such as the advertisement.[9]

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[8] Berger (1972, 139) views publicity (advertising) not as "supplanting the visual art of post-Renaissance Europe; it is the last moribund form of of that art."

[9] Other common popular culture venues for the uses of "high" art include: the scenery in films (Rickey 1988, 45-49; Muchnic 1992, 128-133); in fashion photography (layout, styling, or product); magazine cover art; the photographic styling which accompanies articles in magazines or newspapers; compact disc/album covers; book jackets; "T-shirts;" greeting cards," etcetera.

On offer in a recent catalogue of products for the home were cushions with images of well-known works of art, such as the Mona LIsa (lean against the cushion, and a recording of female giggling is activated); Michelangelo's Creation of Adam (lean against the cushion, and activate a recording of the Beatle's hit song, "I Wanna Hold Your Hand); and Van Gogh's Starry Night (the "stars" blink on and off when the "moon" is pressed).

While it could be argued quite convincingly that a pictorial plethora serves to enrich the viewer and is in fact life enhancing, the risk of a visual slurry which deadens the viewer's perceptions remains very real.[10] At the very minimum, repeated exposure to a derivative image of a canonical work of art tends to dilute the power of the "real" object. For example, Leonardo's Mona Lisa, whose image is used to sell everything from herpes medications, toothpaste, luxury cruises, spaghetti sauce and floor mops, seems to be less impressive than she ought to be to the typical tourist viewers who flock to see her in Louvre.[11] Paradoxically, though, the more that a well-known image is reproduced, the more its monetary value increases.

In order to be effective, advertisers rely upon a number of indicators which help them to target their potential customer. One process, which relies to a great degree to a concept called "clustering" (Weiss 1988) identifies through the collection of demographic statistics the consumer habits of a target population, and then panders to those kinds of habits, those needs.[12] It could be argued that by pandering very well, by systematically reinforcing a collective self-image, an advertising company could create additional needs, and therefore shape the buying habits and desires of the target population. One could (and does) create a market. As Clark (1988, 13) quoted from an article on advertising in The [New York] Times "Advertising works - without our knowing that it is working on us. Good advertising works - with still greater stealth." A recent, clever (and extremely stealthy) advertisement for expensive shoes acknowledged the clustering demographic strategy which is used by advertisers (Figure 1) and "disclaimed" it.

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[10] The human visual system fatigues rapidly (Solso 1994, 6, n. 5). With visual fatigue, "fading" of attention occurs. Bruner (1957, ctd. in Gombrich 1969, 164)) referred to this fading of attention as "gating." "Gating" takes place when "we cannot derive more information or do not need it, we shut the gates and go on to other business" (Gombrich 1969, 164). This "gating" process is also referred to as "adaptation."

[11] Routinely overheard remarks at the Louvre include the following, "I thought she would be bigger!"; "What's so great about that [painting]?"; and , 'Is that it ?"

[12] The creator of the "clustering" system which targets customers based on consumer preferences as "tracked" by their postal codes once said, "Tell me someone's zip code, and I can predict what they eat, drink, drive - even think." (Ctd. in Weiss 1988, 1)

A virtual visual and audio barrage occurs in the commercial arena - especially that of the advertisement. The world of modern advertising is one which is dedicated to success at all costs, and that success is clearly measured in terms of sales or market shares. The world of advertising is not a casual one which takes a "hit or miss" approach. Even the language of the advertising world signals the tenor of its task: staff launch a "campaign," a word whose primary meaning relates directly to a phase of war. Yet, the accoutrements of advertising's relentless war, its weaponry, is the softer stuff of desire, emotion, creativity, and seduction - greed in a velvet glove which more often than we realize effectively utilizes the higher arts for (often) baser motives. Image choice and intention in advertising of certain luxury products may also have as a primary goal that of product, company, or even trademark recognition, rather than sales. The deliberate choice of imagery is used by the advertiser to maintain visibility in the marketplace, thus an idea or concept , such as lifestyle or social status, becomes inexorably linked with a particular company or product.

Until the last decade or so, the relationship between visual imagery and cognition has not been studied in a systematic fashion (Solso 1994, xiii), although as early as 1959, the art historian Ernst Gombrich suggested that in order to study the process of image recognition outside the laboratory, that one should turn to "the images on display on the hoardings and in the press, that is to posters and advertisements" (1982, 287; 1968).[13] The observation of this neglected relationship between visual imagery and cognition, whether with reference to "high art" or popular culture, is not an indictment of any the academic disciplines involved, but an acknowledgment of a cross-discipline "readiness factor" which was absent. And, as Robert Solso indicated in Cognition and the Visual Arts , it is only very recently that

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[13] Further to the suitability of the visual advertisement as ideal for studying image recognition, see also Gombrich (1982, 287). He asserts that the study of the cultural images is suitable because they (unlike every "high art" example) always have an intended message. Continuing with his argument, Gombrich says "It seems to me more appropriate to select for such a study of the workings of perception not the great masterpieces of art. I remember too well

> Remarkable progress has been made in the science of human cognition, the branch of psychology that studies perception, memory, and thinking. Among the most exciting developments...are discoveries made by cognitive scientists regarding human vision that tell us how we 'see' and understand. (Solso, 1994, 1)

There have been numerous approaches aimed at systematizing human visual cognition and the methods and means by which humans apprehend visual imagery. According to Solso, what is now known about the brain (or the part of the central nervous system enclosed in the skull) and the mind (which he describes as "what the brain does") has not yet been applied to the understanding of art (1994, 28). Solso expresses a notion which betrays both his interest in and appreciation of canonical works of art when he suggests

> For [it is] in art - especially art that appeals to universal principles of perception and cognitive organization, and resonates sympathetically to the inner neurological structures of the brain - we can discover the salient facts necessary to formulate general laws of mind and the often elusive relationship of the mind with the external (electromagnetic) world. (1994, 49)

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how irritating I found it as schoolboy that we appeared to read Homer mainly as storehouse of grammatical exceptions."

Solso seems to be pre-supposing that there exists, perhaps, a universal perceptual and cognitive aspect in certain types of art. Closely allied with such a supposition, and among the precursors to it are: the psychoanalytic theories of Sigmund Freud [14]; the psychological system of archetypes[15] which are believed to emerge from a collective unconscious as introduced by Carl Gustav Jung ; the art historical system of iconography[16], which is credited to Erwin Panofsky and the Warburg School[17]; and, Claude Lévi-Strauss's totemism[18].

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[14] Campbell and Hinsie (1974, 608) discuss the numerous, "loose" meanings of the term "psychoanalysis, " which refers to "the separation or resolution of the psyche into its constituent elements." In its most restrictive Freudian connotation, the authors subdivide the term into three elements: that of a "procedure" [the focus of this thesis], "for investigating mental processes by means of free-association, dream-interpretation, and the interpretation of resistance and transference manifestations; a theory of psychology which was developed by Freud out of his clinical experience with hysterical patients, and a form of psychiatric treatment..."

The aspects of the first meaning have some direct application to understanding (1) the means advertisers utilize in visual persuasion; and (2) the needs (neuroses?) which resonate in psyches of the members of the general public.

[15] As Campbell and Hinsie (1974, 608) define "archetypes, " they are understood as "fundamental ideas and trends" which are the result of "reminiscences of experience which are relegated to the personal unconscious and then link up with and are used to express [the archetypes]."

[16] The Concise Oxford Dictionary of Art and Artists (Ed. Chilvers 1990, 227) points out that two terms are associated with this branch of art history, which deals with "the identification, description, classification, and interpretation of the subject-matter of the figurative arts." These are 'iconology" and "iconography." While not precisely synonymous, these two terms do have certain equivalences. Erwin Panofsky is credited with introducing the term "iconology" in 1939, when he published his Studies in Iconology. He distinguished between "iconology" and "iconography," according to Chilvers, by describing "iconography as a " broader approach towards subject-matter in which the scholar attempts to understand the total meaning of the work of art in its historical context."

In some sense, a "present" moment (if such a moment exists) might be understood in a "present historical context,". i.e., its "cultural context."

[17] The research institute founded by Aby Warburg in Hamburg Germany in the early twentieth-century. In 1933, as part of the diaspora this institute was

Might art, then, be less a frivolity and more a part of an essential (perhaps psycho-social) process, like dreaming[19], by which humans make sense of their places in the world? If there are indeed non-verbal signs/symbols which are universally understood by humans, then the implications of the existence of such a cognitive system/matrix could impact not only the study of human cognition, but the very products of artistic efforts - the artworks themselves. A certain, albeit often grudging, public reverence for an artist's "creative urge" or even one's "creative angst" is a relatively recent development in the history of art, the history of humans making marks.

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relocated in London. Its range of research interests, according to Erwin Panofsky, includes " 'the history of art, the history of religion and superstition, the history of science, the history of cultic practices (including pageantry) and the history of literature'" (Ed. Childers 1990, 408-9).

[18] Lévi-Strauss altered the traditional view of totemism, that of "a heterogenous set of religious practices in primitive societies in which groups of people associate themselves...with natural objects [totems]" (Ed. Bullock and Stallybrass 1977, 640). In Lévi-Strauss's view, totemism can extend to any number of oppositions and transformations of binary oppositions between nature and culture (Strinati 1995, 97-99). He argued that through a series of transformations, the same concerns were shared by all cultures, whether they were deemed more "primitive" or more "advanced." He was suggesting a kind of "universalism" which indicates that "human beings belong to a single humanity, but that the presence of others is essential if we are to constitute our differences" (Lechte 1994, 76).

[19] Winson (1997, 58) suggests this hypothesis for the "function" of dreaming: "...Dreaming reflects a pivotal aspect of the processing of memory...They appear to be the nightly record of a basic mammalian memory process: the means by which animals form strategies for survival and evaluate current experiences..." Among the other theories about the function of dreams in humans is the view that dreaming is "...A process by which the brain rids itself of unnecessary information - a process of 'reverse learning' or unlearning" (Winson 1997, 58).

In his Interpretation of Dreams (1909), Sigmund Freud referred to dreams in this way: "The interpretation of dreams is the royal road to a knowledge of the unconscious activities of the mind." (Ctd. in Ed. Partington 1996, 293)

An artistic Orwellian nightmare seems to be anticipated by those who shudder at the implications and creative sang froid which would result, they suspect from a clinical and systematic analysis of art and its symbolism. Can "art" or "creativity" be produced by formula or recipe? As early as 1965, Gombrich, in addressing the psychological community, suggested that "A psychologist could address a meeting of art historians on the use of symbols for the study of art. An art historian can reciprocate by telling psychologists of the use of art for the study of symbols." (Gombrich, Ed. Hogg 1969, 149) He added, "Art was once the servant of symbolism and not symbolism the servant of art" (Gombrich, Ed. Hogg 1969, 155)

Ideas relating to the use of certain symbolic elements by an artist, including form and colour, to iterate a "language of art," or a "visual language," are not new in the history of art. In writing of his Night Café (1888), for example, Vincent Van Gogh wrote to his brother "...I have tried to express in this picture the terrible passions of humanity by means of red and green...The color is not locally true...it is a color suggesting some emotions of an ardent temperament" (Rewald 1956, 234). Among the most well-known and well-developed of these attempts at articulating a "visual language" are the texts of Wassily Kandinsky, Concerning the Spiritual in Art (1977/1914) and Point and Line to Plane (1979/1926). While Kandinsky was bordering on a more synaesthetic approach among the arts, with specific analogies between music and painting as crucial to his theories (1979/1914, 19-20), the artist could have been referring to the cultural phenomenon of advertising's borrowings from the canonical arts when he wrote,

> This borrowing method by one art from another, can only be truly successful when the application of the borrowed methods is not superficial but fundamental. One art must learn first how another uses its methods, so that the methods may afterwards be applied to the borrower's art from the beginning, and suitably. (1979/1914, 20)

What advertisers have done in the many instances in which they "borrow" from "high art" is to fine tune these borrowings, utilizing the tools of many other disciplines, such as those of visual perception, cognition theory, and semiotics.

Chapter One
"Art Art" versus Advertising Art

> An artist is somebody who produces things that people don't need to have but that he for some reason - thinks it would be a good idea to give them.
>
> Business Art is a much better thing to be making than Art Art, because Art Art doesn't support the space it takes up, whereas Business Art does. (Andy Warhol 1975, 144)

> Life cannot be carried on without some science even if it is only that instinctive science which animals possess. But it can perfectly well be carried on with out art....It is really very surprising to note that however near men may have at times come to such a condition [without art] they never have continued to exist without art of some kind.
> (Fry 1926, 5)

To some degree, perhaps, all art may be considered to be "advertisement, " or even "Business Art." In Art and Commerce (1926), the eminent British art critic and painter, Roger Fry expressed his own theories about the intricate relationship between art and one's evident personal worth when he alleged that throughout human history, people commissioned "opificers" (artists/craftspersons) to make "opifacts" (objects) which signaled that worth (1926, 7). Fry identified this apparently innate desire for the ostentatious display of wealth as a universal human social need. The importance of rare (or perceived to be so) aesthetic objects in serving as "exaltations" of one's evident personal worth signals to the rest of society that such a person is "one of the conquering class," the one with the "spoils." In Fry's analysis, the rarer and more expensive the object, the greater one's personal worth (1926, 8).[20] According to Roger Fry, a desirable object's requisite elements, rarity and expense, became bound to the aesthetic notions of beauty.

In a somewhat pessimistic manner Fry asserted that, in his view, people do not desire works of art, per se, but they certainly desire "...opifacts[21] [objects] which confer prestige...Rarity, and the fact that other people want and cannot have the rare object you possess is essential." (1926, 16-17) He traces the more recent historical relationship between prestige and acquisition to the early Middle Ages, when rare and precious objects were owned typically by the Church. The aristocracy then followed suit, and acquired the rare and the precious by any and all means - plunder, purchase, or patronage. The great "commercials" of the Renaissance such as Duccio's immense and complex Maestà (1308-11) commissioned for Siena Cathedral can be taken then, in Fry's hypothesis, to have been all of the magnificent art and architecture which marked the period (1926, 11-12). Interestingly, the form of what would today be recognized as "advertisements" appeared in the late fifteenth century; these were known as siquis (If anyone...); and, the first of these printed with moveable type can be traced to 1480 (Barnard, ed. Jenks 1995, 27-28).

During the seventeenth century, the bourgeoisie , most notably in Holland, joined the consumer arena. This burgeoning middle class of avid consumers aped their economic "betters," and sought the rare and precious (or, as near as they could get to it). Not surprisingly, a great deal more of the "rare and the precious" was produced to satisfy this newly-moneyed economic class. As part of the response to fill a perceived acquisitional (if not cultural) lacuna, easel paintings (which were small, portable, and affordable) were produced in ever increasing numbers, and actively sought for purchase by this swelling middle economic merchant class (Van der Woude, cited in Leppert 1996, 282 n. 21).[22]

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[20] With this observation, Fry could be seen to be parroting an earlier opinion expressed by Karl Marx in his Economic and Philosophical Manuscripts of 1844 , to the effect that "a person who has a lot of money has a better chance of being considered a good person by other individuals" (Marx and Engels 1976, 324 cited in Kauppi 1995, 385).

[21] An "opifact" is a term coined by Fry from the Latin root "opifex." He defines an "opifact" as "any object made by man not for direct use but for the gratification of those special feelings and desires, those various forms of ostentation..."; one who makes opifacts is called an "opificer." "Art," in Fry's terms, comes from "the classes of opifacts in which we trace a particular quality, the quality of expressing a particular emotion which we call the esthetic emotion..." (Fry 1926, 7).

The sixty years between 1840 and 1900 witnessed what could be considered to have been the development of a mass market in imagery. The development of chromolithography meant that original oil paintings could be reproduced for a mass market. Millions of chromolithographs were sold in the United States alone. "What came to be 'the public's voracious hunger for images in colour' was 'marked by a faith in fine art, a belief in the power of art to enrich the life of anyone.'" (Marzio 1979, xi ctd. in Ewen and Ewen 1992, 125-126)

But it was with the Industrial Age in the eighteenth and nineteenth centuries, Fry noted, that a major economic situation developed: "immense quantities of objects [were produced] at very low prices so as to attract a very large clientele...it paid more to sell great quantities at low prices, to poor people, than to sell small quantities, at high prices, to rich" (1926, 16). Fry observed that "advertising" had always been enmeshed in human social interactions, but that it was only in the nineteenth century that increasing wealth and ballooning population meant that the wealth generated by advertising goods was far greater than the money spent for the advertising (1926,19), and in contrast to the kinds of objects produced during the Renaissance for example, the consumer in the nineteenth century "...showed a marked predilection for opifacts that did not even resemble works of art" (1926, 11-12). In fact, Fry went so far as to posit that "...it is almost the rule of civilised life to produce a great many opifacts and to be quite indifferent to works of art" (1926, 12).

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[22] According to Leppert (1996, 282 n. 21) Van der Woude estimated that between 1580 and 1800 an estimated 9 million paintings were produced in Holland. Even the lowest economic classes could afford to purchase paintings, albeit the least expensive.

Early in his short but full discourse, Fry acknowledged advertisements as extremely potent, even intrinsic social forces. He credited this innate human need for advertisement as the force behind the generation of what he termed "opifacts" (1926, 9), or "object[s] made by man not for direct use but for the gratification of those special needs and desires, those various forms of ostentation..." (1926, 7). He baldly asserted that to this end - the ostentatious display of personal (and by extension, community) worth - that "Society wants opificers but not artists - it needs opifacts but not works of art" (1926, 15).

It is well to remark that Roger Fry was writing on the subjects of advertising, "Art" and its uneasy relation to "Commerce" in the first quarter of the twentieth century. Yet, the critical remarks he penned about the pervasive industry of advertising retain much their meaning seventy years later. He noted

> [That]... apparently the demand for goods is so elastic, people's ideas of what they want are so capable of education ...that advertising has become an ingrained habit of commercial undertakings....What I constate is the fact that advertisement has, in recent times, taken on a new complexion. It is tinged with a new poetry - a new romance. It [advertising] is no longer the severely practical affair it once was; it brings about a new relation between the public and the great limited liability companies. There is a note of affectionate zeal in their communications. The big companies pose as the friends and advisers of the public, they appear filled with concern for their welfare, they would even educate them and show them the way to higher and better things....Advertising is used not so much to induce us to buy as to make us willing to pay far more for things than they cost to produce....More and more

> the whole thing takes on an air of romance and unreality.
> (1926, 20-21)

Fry's monograph was predicated, in part, upon the erudite and ironic economic and social theories expressed by the American, Thorstein Veblen, which were published in 1899 in his classic and prophetic The Theory of the Leisure Class. An exhaustive account of Veblen's first book is beyond the scope of this thesis, but the more instinctive categorizations and acquisitional habits of the prevailing economic classes in the late nineteenth-century United States have particular application to the methods, means and media utilized by late-twentieth century taste makers in the advertising and marketing industries of the Western world.

Veblen coined the phrase "conspicuous consumption" (1899/1983, 68). For Veblen, this meant "The consumption of luxuries, in the true sense, ...a consumption directed to the comfort of the consumer himself, and...therefore, a mark of the master" (1899/1983, 72). In fact, Veblen was denigrating and denouncing consumer practices which, despite his vitriolic critique, have become meritorious rather than meretricious throughout the latter part of the twentieth century.

In critiquing consumption practices which he views as ultimately excessive and socially irresponsible, Veblen described his "quasi-peaceable gentleman of leisure" (1899/1983, 73) who,

> "Not only consumes the staff of life beyond the minimum required for subsistence and physical efficiency, but his consumption also undergoes a specialisation as regards the quality of the goods consumed. He consumes freely and of the best, in food, drink, narcotics, shelter, services, ornaments, apparel, weapons and accoutrements, amusements, amulets, and idols or divinities....Since the consumption of these more excellent goods is an evidence of wealth, it becomes honorific; and

> conversely, the failure to consume in due quantity and quality becomes a mark of inferiority and demerit. (1899/1983, 73-74).

The "quasi-peaceable" young hoodlums who rule their modern-day fiefdoms on the "quasi-peaceable" streets of urban United States probably would not quarrel with the above observation. They would recognize immediately the inferior image which, for example, the "wrong" brand of running shoes would signal. The fashion-maven phrase "it's to DIE for" acquires a new gravity when the "right" or the "wrong" running shoes could literally mean death on the streets.

One could indict as well the members of the upper socio-economic levels who often fiercely adhere to the accepted "brand" (Chanel, Hermès, Courvoisier, etc.). It would seem that one must be either very rich, very young, very self-assured, or royal to escape the little fashion "deaths" which occur when one wears/drinks/drives/beds/admires/collects/writes with, etc. the déclassé. So enmeshed has the Western acquisitional psyche become with "image" that we often "oblige" the advertiser and become ostentatious living embodiments of the product, through corporate label and prominent trademark display, on clothing or shopping bags, for example. Veblen surmised that throughout history, beauty and expense have become enmeshed to the degree that expensiveness, in and of itself, came to be accepted as one of the "beautiful features" of an article of clothing, or personal adornment (1899/1983, 130-131).

While Veblen's epithetical phrase "conspicuous consumption" was certainly more of a critique of modern society than a lauding of it, the term has lingered in both consumer consciousness and the advertising industry which panders to it. Another concept which Veblen introduced is that of "conspicuous leisure." He observed that

> In order to gain and to hold the esteem of men it is not

> sufficient merely to possess wealth and power. The wealth or power must be put in evidence, for esteem is awarded only on evidence. And not only does the evidence of wealth serve to impress one's importance on others and to keep their sense of his importance alive and alert, but it is of scarcely less use in building up and conserving one's self-complacency. (1899/1983, 36-7)

What Veblen was articulating is the seemingly overwhelming human need for the overt reassurance of one's worth. By and large, human creatures gauge themselves firstly through the eyes of their fellows - their social milieu. Once satisfied of their worthiness from without, they can then face the mirror's gaze with, perhaps, less trepidation.

Veblen asserted that it was the desire of most people to "live up to the conventional standard of decency in the amount and grade of goods consumed" (1899/1983, 102). For what Veblen termed "the gentleman of leisure," it was incumbent that he

> Must also cultivate his tastes,...to discriminate with some nicety between the noble and the ignoble in consumable goods. He becomes a connoisseur..., [and in the effort] change[s] his life of leisure into a more or less arduous application to the business of learning how to live a life of ostensible leisure... [he] must consume freely and of the right kind of goods. (1899/1983, 74-5)

Veblen's more instinctive, albeit less systematic analysis of the social situations which arise around the apparently basic human desire for display and spectacle seems to presage the now-burgeoning, heavily systematized industry of advertising, the various factions of which vie as ruthlessly as any brigands to lighten the purses of the savviest consumer. The inhabitants of the Business Quarter in our fable have not only been taking time to "smell the roses" in the

Art Historian's garden, they have been ripping them out by the roots, often transplanting beloved icons of "timeless beauty." In an advertisement for Kohler bathroom plumbing fixtures, a famous scene (reversed) from Michelangelo's Sistine Chapel ceiling (1508-11) is used to sell a new push-button mechanism for flushing the toilet (Figure 2). Bernini's Italian Baroque religious sculpture The Ecstasy of Saint Theresa (1645-52) is interjected in a most puzzling manner (Figure 3) to sell olive oil. Rather than tip-toeing through the tulips of Cognitive Theory, it would appear that advertising art directors and their cohorts have brazenly marched through this part of the garden, selecting and trimming the best of the theoretical blooms. In the variegated turf which is claimed by Semiotics, they have refrained from eating the daisies, creating instead quite deft and cunning daisy-chains of imagery which will psychologically tether the consumer to the product/lifestyle.

Chapter Two

Advertisements and the Appropriate[d] Image - Cost and "Free" Association

...You can't always get what you want,
Honey, you can't always get what you want.
You can't always get what you want
But if you try sometime, yeah,
You just might find you get what you need!
(Mick Jagger/Keith Richard, 1969)

In writing The Hidden Persuaders, Vance Packard identified eight "hidden needs" which advertisers plumb in order to persuade the consumer to buy - to get what they need. Not surprisingly, these "hidden needs" are quite similar to Veblen's notions of what the "quasi-peacable" gentleperson (and others) require for self-esteem. According to Packard's assessment, in order for a product to be successfully marketed, it must offer many if not all of the following: emotional security; some reassurance of self-worth; ego-gratification; creative outlets; love objects; sense of power; a sense of "roots," or belonging (tribe, class, caste, etc.); immortality (1957, 72-83). In his opening salvo, Packard made clear the means and methods of the "depth approach" to marketing, which employs information as well as techniques which are "gleaned from psychiatry and the social sciences" (1957, 3). One could add to Packard's gleanings, and a more modern list would include Philosophy of Art, History of Art, Semiotics, Sociosemiotics, Neuropsychology, Cognitive Theory, Visual Perception, and Computer Sciences - especially digital imagery which heralds simultaneously a post-photographic era and the "near-death" of photographic verisimilitude (Mitchell, The Reconfigured Eye, 20).

The etymology of the word "advertisement" finds its earliest root in the Latin ad (to) plus vertere (to turn). Advertere means "to call attention [to]; refer or allude (to something)." The derivative of the Latin root surfaces in the infinitive verb form of the French, a(d)vertir, "to warn, call attention to." (Webster's New World Dictionary 1964, 21) In contemporary French, the word avertissement retains as its primary meaning that of a "warning; ... danger signal, sign...." (Harrap's Shorter Dictionary 1982, 63) Despite the obvious etymological relationship between the words "avertissement" and "advertisement" (in French, the reciprocal term for the English "advertisement" is "publicité "), the English definition of "advertisement" reads: "a public notice or announcement, usually paid for, as of things for sale, needs, etc." (Webster's New World Dictionary 1964, 21).

The coupling of visual art and advertisement [23] takes a variety of forms or configurations. Six general categories relating to this union of established art images with the persuasive image of the advertisement will be introduced. These are: "Art Appropriated; "Art Incorporated; "Art Adapted"; "Artsy Eroticism;" "Art Endorsed"; and "Art Implied/Inferred."

In the first of these categories, "Art Appropriated," a (usually canonical) work of art is presented within a new context. The image is often "anchored" with text whose aim is to reinforce the image and its intended persuasive power. "Appropriation," it seems, in any other context than a visual one would be called "plagiarism."[24]

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[23] Music is also frequently used to sell products. For example, it is with horror that one notes that members of the so-called "Baby Boom" generation are being "pitched" life insurance and investment brokering with Bob Dylan's Hard Rain's Gonna Fall, or the merits of Chevrolet trucks are being touted by Bob Seeger's twangy Like a Rock. More research may be called for in this area.

The use of visual art in advertisements can also have rather disturbing connotations. In a recent advertisement for Infinity automobiles, a balding fellow contemplates the terms of his recent divorce, which call for a fifty-fifty distribution of marital property. In revenge, the man uses a chainsaw to cut in half every item of common property, including Van Eyck's Arnolfini Wedding. He stops short when he reaches the automobile. The subtext of this ad (which utilizes a famous, priceless work of art in an ancillary fashion as an exemplar of the expensive) seems to be that he could and will sacrifice anything except the automobile, thereby imbuing the automobile with more prestige/value/etcetera than other arguably more unique items.

[24] The concept of "appropriation" is defined as a "borrowing." In this method of producing art, any of a number of processes may be used. A pre-

In the second category, that of "Art Incorporated," an existing work of art is utilized in an advertisement, as a major part of the visual content, but this recognizable element is not the only major visual element in the advertisement. The work of art may or may not be "canonical," but it almost certainly has been valorized, if not canonized by its inclusion in a gallery, museum, or major art collection. In this category, both a semantic relationship as well as a visible visual tension between the work of art and the advertised product may be discerned as the primary persuasive technique.

Advertisements in the third category, "Art Adapted," utilize the compositions of canonical artworks as their main organizational principle. An advertisement from this category might change only certain features of the original work, such as the head(s) of the subject(s), visually "grafting" a new part into the composition. At its most abstracted extreme, this category of visual advertisement might utilize only the stylistic or the compositional elements of the canonical original.

"Artsy Eroticism" is a conglomerate category, because elements of any or all of the other categories may be included in the image. But the overriding themes of the advertisements described in this category are those of eroticism and sexuality.

In the fifth category, "Art Endorsed," an artist may endorse the product. In advertisements which belong to this category, a photograph of the artist and an example of his/her works, in trademark style, are often included in the advertisement, which is usually anchored with text relevant to the product

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existing image may be "lifted" from another source (art history, for example), and transplanted into a new image. (See Atkins 1990, 42-3 for a discussion of this artistic method.) The method of appropriation "questions conventional notions of what constitutes a masterpiece, a master...art history itself "(Atkins 1990 42-3). The legality of the artistic practice of "appropriation" has come into question in recent years.

which is being touted by the advertiser. This method of advertisement , that which invokes celebrity opinion for product endorsement is especially common, but generally an athlete is chosen as the celebrity endorser. In (Figure 4), for example, the tennis champion Gabriela Sabatini endorses Acuvue contact lenses.

"Art Implied/Inferred" is the final category of advertisement. In advertisements of this type, a well-known artistic concept is employed in a seemingly ancillary fashion to lend a cachet of sophistication to the product. In terms of the intended viewer of the advertisement, the consumer, such advertisements target directly a superior knowledge of "art," and thus the medium truly acts as "massage"[25] and reinforces, perhaps, that viewer's sense of intellectual ability, art history, or artistic acumen.

To illustrate the first category, "Art Appropriated," note how J.A.D. Ingres' La Grande Odalisque is employed (appropriated) in (Figure 5) to advertise a female gynecological product. This advertisement appears in American Vogue magazine, a higher-end fashion magazine. While it is probable that all women are potential marketing targets for this product, and the product is not dependent upon socio-economic class, the labeling of the painting is in French, not in English. One might conclude that the target audience for this intimate product, the woman who reads Vogue, would not be any more uncomfortable reading French than she would be dealing with this very personal problem. The text anchoring this advertisement makes clear reference to the vagina, and yet the image with which the viewer is presented is that of a nude who displays little, other than formal hints of anatomy, in terms of her nudity.

In a subsequent edition of the same publication, part of the same advertising campaign, a detail of Velázquez's Venus and Cupid (Figure 6) appears touting the same intimate feminine product. The manner is which the Velàzquez detail is cropped eliminates the Venus's buttocks cleft. In the French example, the cleft is covered by Ingres' lush painted drapery. The nearly identical text anchors the intent of each advertisement, which is to reassure women about the problem of vaginal dryness. Yet, despite the straightforward message in the text, the visual imagery in each advertisement is more modest, even coy. Perhaps this tension between the more modest and the frank is intended to mirror the emotional state of the woman suffering from the condition described, and so, quite subtly, the advertisement reinforces her "normalcy."

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[25] Pace, Marshall McCluhan and Quentin Fiore, for this play upon the title of their seminal work in communication, The Medium is the Massage, 1967.

One need not go far afield for the use of appropriated imagery from the realm of "high art," which appeals similarly to intimate sex-related issues (or the lack of same) for males. Michelangelo's David , (Figure 7), offers the answer to the distress of prostatism. The sculpture of David (compare Figure 8 for a full frontal shot of the sculpture) is photographed in such a way that the statue's penis is occluded by David's hand. That photographic aspect may be less a Western prudish obliteration of a frontal view of a penis, and probably works more effectively with the anchoring textual message for prostatism. Messaris, in citing results of earlier studies of form in imagery (Kraft, 1987; Messaris, 1981, cited in Messaris, 1997) and form versus content in an image which is dedicated to persuasion, indicates that perhaps, even

> [A] picture's formal or stylistic features (e.g., whether it is a close-up or a long shot) may also bear an iconic relationship [similarity or analogy] to our real-world visual experiences....many viewers tend to be less aware of form or style than of content of images. Thus, form can be used as a relatively more subtle or indirect way of suggesting certain meanings and evoking viewers' reactions to them. (1997, xv)

Messaris goes on to suggest that visual images , unlike like verbal statements, do not have an equivalent of propositional syntax, therefore, it is often difficult to express the kind of analogies, contrasts, causal claims, etc., necessary for persuasion with images alone (1997, xi-xii). This open-endedness may be an asset in visual imagery which is dedicated to persuasion, such as advertisements, because overt coercion is unacceptable in Western society, and "apparent" freedom of choice is encouraged. But according to Roland Barthes, while the text (the anchorage) and the image are designed to bring the viewer to a desired conclusion rapidly and unequivocally, what Barthes referred to as "the denominative function of the text" is one of the techniques which our society uses to limit superfluous denoted meanings for the image, and to focus not only the viewer's gaze, but his understanding (Barthes 1977, 39). Barthes, like many other semiologists, seemed to privilege the verbal over the visual. Barthes felt that language is one of the societal techniques which "counter the terror of uncertain signs", in Barthes-ian terms, it "anchors" them (Barthes 1977, 39).

In Michelangelo's statue, David's penis is not erect, but in its relaxed state, which is precisely the physical condition which permits easy urination. As the brochure states, problems with urination are a major symptom of prostatism. The angle at which David's hand seems to be in relation to his groin and penis (Figure 7) may have been digitally altered to be further suggestive of the usual way a male voids his bladder (pace, Michelangelo!). Even the coy use of a marble statue to advertise a treatment for prostatism, a condition which may have as an additional problematical component erection problems, may not be incidental. Perhaps the subtext of this advertisement is as follows: "Use this product and you too will be as hard as marble; or, use this product, and you will 'last' (sexually) forever/longer, just like this massive(3.5m)/muscled/young (potent)man. So, with the appropriation of a canonical artistic masterpiece the advertiser may be utilizing this arguably universally well-known image to increase both the anxiety/awareness level of the potential consumer as well as the pharmaceutical firm's profits.

In another advertisement, Auguste Rodin's bronze sculpture entitled Le penseur (Figure 9) ponders one of the most dreaded of male conditions, that of impotence. The use of the Rodin in the advertisement for male impotence is interesting from several standpoints. The medium of the original is bronze, which is an extremely hard metal alloy of copper and tin, therefore an inferred subtext in this advertisement might be that with proper care at the Grosvenor Clinic, male erection problems will be remedied, and the patient will be restored to potency ("hardness"). This advertisement appeared in the British newspaper, The Daily Telegraph, which is intended for mass consumption, but which is targeted more towards the British middle class "lower case 'c'" conservative.[26] In any case, the advertisement is British, and the coupling of the boldly stated word, the terrifying and urgent "IMPOTENCE!" with this pensive male is arguably as humourous in its juxtaposition as it is denominative in its "anchoring" of a very serious condition.

Rodin's masterpiece has often been the object of other visual satire, such as the parody of Darwin's theory of evolution in which an ape sits in the pose of Rodin's Le penseur, and contemplates a human skull; or the Toshiba advertisement, (Figure 10) for a sub-notebook computer ("brain" or "parallel processor") which is being pondered by a "blue" caricature of Le Penseur. The exaggerated pensive attitude of this caricature and his blue colour may be intended by the advertiser to conjoin in a very particular way in the mind of the targeted viewer/consumer who reads specialist publications, such as Scientific American (the venue for the Toshiba advertisement). In the computer world, "Big Blue" is the well-known code name for IBM (International Business Machines) a major computer manufacturer. The "light weight" (tongue -in-cheek inversion of the ideas of smart versus stupid), small (reference perhaps to size and relative complexity of the human brain versus, for example, a much larger but less-differentiated horse brain) sub-notebook computer is presented as better than the "real thing" (human thought-cum-brain as the ultimate parallel processor).[27]

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[26] The newspaper is also known as the "Daily Torygraph."

[27] Solso (1994, 32) discusses the human brain as a "massive parallel processor": "Recent studies suggest that though there are centers [within the brain] associated with specific functions [such as speech, vision, memory], the working of the brain is accomplished through the simultaneous activation of many areas, a process that has been labelled 'massive parallelism.' The concept is central to a revolutionary idea in neurocognition called parallel distributive

Examples of advertisements which illustrate the category "Art Incorporated" are readily available. A long-running advertisement for the fragrance FENDI (Figure 11) showed an amorous young woman making love to the marble statue of a handsome young man. The unidentified sculpture suggests at once both the Classical Greek ideal of male beauty as well as the Renaissance Italian masterpieces by Michelangelo. The message of the advertisement seems clear: "Wear this fragrance, and arouse even the coldest (dead/inanimate) of beautiful males." Further, the implied subtext becomes a nineties twist on the familiar fairy tale, which has the prince awakening the sleeping princess with a kiss.

Another example of an advertisement from this category is one for London Jewelers, an American based firm which sells luxurious jewelry made with precious gems and gold, (Figure 12). In this advertisement, a beautiful woman wearing some of this jewelry onanistically embraces herself. Her head is thrown back in apparent ecstasy; her eyes are closed; her lips are slightly parted. She appears ready to accept a kiss. A portion of Michelangelo's Sistine Chapel ceiling featuring a beautiful ignudo appears to be gazing down at this enraptured woman. The manner in which the photograph is composed suggests that the woman's mid-section is clamped between the muscular thighs of the young man. The anchoring text to this image is the caption which reads "Masterpieces in Gold," thus visually linking the luxury jewelry with a canonical masterpiece. Linked as well is the idea of gold - the youth's hair is of golden curls, and he, like all of Michelangelo's creatures is a masterpiece. His naked proximity to the product, the gold jewelry, creates a visual linkage

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processing (PDP)." This concept of massive parallel processing can be understood in terms of how the brain functions. Current theory holds that the "brain functions by distributing impulses throughout large portions of itself in a parallel fashion rather than in a series of steps....Neurons pass messages on to numerous other neurons - becoming an ever-branching network which quickly becomes very complex." As these multiplicative functions occur in parallel, millions of associated connections can be made.

between the two images. The simulated sexuality, as in the FENDI advertisement described above, reinforces the memorable nature of the advertisement.

Closely allied to the type of advertisement categorized above is the one in which art is adapted. In the case of the cover for the 1993 compact disc God Shuffled His Feet, by the CrashTest Dummies (Figure 13), the composition is Titian's c.1522 Bacchus and Ariadne, but the heads of the original characters have been replaced by the heads of members of the rock band. This hybridizing method is continued throughout the rest of the interior leaves of the compact disc. Bastardizations of a number of works of famous artists are adapted to serve as individual "portraits" of the members of the band, including Caravaggio, Judith Leyster, and Francisco Goya.

The clothing manufacturer Principles ran a series of advertisements in the upscale fashion magazine British Vogue during 1996 which well fit the category of advertisements labeled "Art Adapted." In one of these (Figure 14), the 1895 painting by the French artist Bouguereau, Cupid and Psyche, is modified, replacing Psyche with a contemporary model in a slinky red dress. The anchoring text on the facing page of this advertisement reads "Principles to die for," parodying the Greek myth wherein the lovely Psyche survives numerous nearly-deadly consequences when she is aided by a besotted Cupid. In "fashion-speak," "to die for" means "must have at any cost," and the relatively moderate price of the dress makes acquisition possible. Another of the Principles advertisements from the same campaign, "Principles to die for," utilized Eugène Delacroix's 1830 Salon-titled composition Liberty Leading the People, which commemorated the French proletariat uprising of late July, 1830.

A detail from a British advertisement for the French apéritif Pernod (Figure 15) offers a typically pithy British "pointer" for the drink's proper French pronunciation : "In Paris, you drop the 'd'." But the visual devices in this advertisement are equally humourous. The artist has transplanted Titian's 1538 Venus of Urbino (Figure 16), making her "poor Yvette" and the artist's (the "drawing boar [d]") model. The boar is presumably sketching "Yvette," but the sketch of the nude woman looks to be in the more disjointed style of Picasso around 1930. Included in the background of this new rhetorical advertising hybrid is a "Van Gogh", and a portion of a Degas balletic pastel. This advertisement appeared in British Vogue, and serves as both a catechism of taste ("exoticism" of a French liqueur, coupled with the heady sophistication experienced by pronouncing its name correctly), and an art historical "pop" quiz. The canonical objects are juxtaposed in a ridiculous way, which parallels perhaps that "silent" d of the drink, which is equally ridiculous, perhaps to the typical Anglophone. These art objects are thus rendered more memorable, and the product is remembered.

Advertisements which come under the rubric "Artsy Eroticism" prominently feature eroticism, implicit sex or sexuality. In addition to this sexual lure may be "high art" references as well. The adpersons for Jean Paul Gaultier, a French avant-garde clothing designer, parody in (Figure 17) the famous Etruscan she-wolf, c. 500 B.C., the canonical symbol for the founding of Rome. In modern discussions of the Etruscan version, it is noted that the suckling infant brothers Romulus and Remus were later Renaissance additions, and not therefore originally part of the sculptural program. Yet, the modified version utilized in the advertisement for Jean-Paul Gaultier blatantly includes the reference to suckling. The snarling female's teats are attacked by well-muscled black-clad adult male models. In this instance, "Art Adapted" uses art as a "lure" and couples this with a provocative sexual sadomasochistic component.[28]

Sexual components in advertisement are quite common. Certainly, part of the visual "lure" of either implicit or explicit sexuality in visual advertisements draws more upon "hard-wired" instinctive and biologically determined human responses than contemporary humans might care to acknowledge. There have been accusations leveled at members of the advertising industry, charging the deliberate and widespread inclusion of "rampant" subliminal sexual messages in advertisements (Kilbourne, Painton, Ridley 1984, 48). Kilbourne, Painton and Ridley (1984) undertook to experimentally test the [illegible] of sexual "embeds" in advertisements. Selected subjects were shown advertisements both with and without the "embeds." The images of the "embeds" were "not ambiguous figures or anamorphic art as found in many ads, but actual anatomical representations clearly identifiable to most observers" (1984, 50). Kilbourne, Painton and Ridley's description of the advertisements which contained sexual "embeds" is as follows:

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[28] For a study dedicated to the ethics and prevalence of sublimal seduction in advertisements, see Key (1973). The author discusses what he "sees" as the prevalence of sexual embeds in visual advertisements in "Sex is Alive and Embedded in Practically Everything" (1972, 109-119).

> Marlboro Lights: This ad pictures two men on horseback riding through a rocky terrain. Embedded in the rocks to the right of the riders is a representation of male genitals.
>
> Chivas Regal: This ad is a picture of a large bottle of whiskey...On the right side of the bottle below the neck is embedded the image of a nude female seen from the back. The image appears as a reflection on the bottle.

The results of the experiments seemed to indicate that the marginal use of sexual "embeds" in the periphery of the visual field of advertisements was indeed effective in terms of viewer (either male or female) attention to the advertisement, and therefore of some application by the advertising industry (1984, 54-55). Seduction, and not subliminal coercion, is the apparent method of visual persuasion favoured by advertising agencies. The industry disclaims subliminally sneaky methods in advertising practices with their own advertisements, as in (Figure 18). Featured is a photograph of a glass of alcohol "on the rocks." Photographs such as these have been accused of containing subliminal sexually explicit imagery (Key 1973) which will ensnare the unsuspecting viewer by arousing libidinous urges, coupling the desire to couple with the desire to drink.

Whether or not subliminal imagery is used in advertisements seems less the issue when the potential consumer of Boots N^{o} 7 lipstick is confronted with the sexually loaded, intriguing imagery in (Figure 19). The product touted is one which the producers claim contains "tiny sponges that release moisture onto your lips every time you press them together." The attractive young model illustrates the moistness of the lipstick by closing her eyes (in the sexually suggestive manner of the model in Figure 12, for London Jewelry) and squirting a stream of water at her open, red and receptive mouth from the barrel of a water pistol/phallus. The liquid ejaculated by the "pistol" splashes over the model's face in a manner strongly suggestive of the requisite "climax" scene of a hard-core pornographic film.

The uses of depicted sexuality, both explicit as well as implicit, have a long history in the annals of art. It is difficult to insist that examples of Paleolithic art which utilize images of anonymous, bulbous and seemingly fecund females (such as the so-called Willendorf Venus) or ithyphallic prehistoric cave paintings of males are seductively sexual in the manner of other artistic depictions, such as the sexually explicit drawings found in the bordellos of Pompeii and Herculaneum, which date to pre-79 A.D.; sexually provocative pieces such as Correggio's c.1532 version of Jupiter and Io ; François Boucher's fleshy, pink-fannied females; nineteenth-century French naughty photographic post cards; contemporary "adult" magazines; or the blurred boundaries between art and "pornography" which were brought into unrelieved crisp focus in the late twentieth-century photographs of the late Robert Mapplethorpe. It must be noted, however déclassé the concept, that sexuality sells. Heterosexual, homosexual, and bisexual consumer markets are being targeted by advertisers. But, Messaris (1997, 259) cites an unpublished, in press work by Turow which reports that "gays" and lesbians have been identified recently by the advertising industry as as untapped goldmine for product advertisers. One example of a more sexually ambiguous advertisement which targets a sexually variegated population might be (Figure 20) for Victor Victoria Fashion

Marketing in the United Kingdom. The model is androgynous, although the garment is traditionally female.

Henri Matisse's lush odalisques from the early third of the twentieth century, which were often posed in a sexually "open" or "receptive" manner (thighs spread apart) are realized in provocative parodies - examples of advertising's "Artsy Eroticism"- such as the advertisement shown in (Figure 21). The advertisement is for a product produced by Bruno Magli, and unless one knows just what that product is, it might be difficult to "read" this advertisement at all. The composition of the advertisement is as tightly organized as a Baroque composition by Rembrandt van Rijn, such as his mid-17th century Captain Frans Banning Cocq Mustering His Company (The Night Watch), 1642 , or The Jewish Bride, c. 1665. In the former, Rembrandt used compositional techniques, such as oblique angles and dramatic colour cues to lead the eye of the observer around each element of the composition. In the latter example, Rembrandt employed compositional techniques, such as a series of implied angular compositional configurations which both anchored visually the composition and gently insisted that the viewer scanned all the pictorial elements. Paul Cézanne, too, often imposed an angular, near-geometric organizational structure as a matrix in many of his compositions, such as The Bathers, 1898-1905. Cézanne's numerous still life compositions of fruit (often, apples) resting precariously atop tables which tilted in defiance of the principles of gravity, have a similar surface geometry which wends its way across the surface of the canvas. The mention of these two very different artists is offered as a cursory example of surface-pattern, compositional techniques which have been used by artists to focus the gaze of the beholder.

In the Bruno Magli advertisement, the model's facial features are not clearly depicted. A zig-zag pattern formed by the car's elements and the model's bent right leg lead the eye of the observer directly to the model's genital area. The suede/ surrogate skin outfit strains against the model's labia, defining the real or enhanced folds of this area. Directly below is the product for which Bruno Magli is well-known by fashion mavens, expensive shoes. The inferences in this part of the advertisement seem to be as symbolically laden as any in traditional iconology: the shoe, which is flowered, echoes the "petals" of the labial area; the shoe has a "high" heel, in phallic proximity to the implied vaginal opening. The image is arresting. The pose is Matisse. Similarly reclining odalisques - à la Matisse (Figure 22), or reminiscent of certain of J.A.D. Ingres' languid Turkish bath scenes - can be found in an advertisement for the avant-garde fashion house Dolce & Gabbana (Figure 23).

Messaris (1997, 258-260) notes the increased use of male nudes in contemporary advertisements. One example of this is a recent advertisement for the fragrance, TABU, by Dana (Figure 24). The artist is a woman who, it is clear, has been painting the likeness of a nude male model. Presumably, due to the heady fragrance TABU which she wears, the naked male cannot resist taking her into his arms. The artist's head (intelligence/the cerebral) turns away from the kiss; her right hand supports/reaches for the easel - is she about to swoon, or does she reach for her work, to continue painting the canvas? Their groins (animal/physical urges) press together, and the viewer knows which force will prevail. An interesting additional sub textual component in this advertisement plays with romantic or erotic notions about artists and their often nude models. Typically, the male artist was suspected of bedding his models - Gauguin, for example, certainly did so. In this 1990's twist on the 1890's atélier reputation, the artist is a woman, the model is a nude/exposed male. Yet, interestingly, the male remains dominant, the seducer, the violator of taboo. The pose and the composition of the figures in the advertisement, in that the "little death" of sexual orgasm is implied in the woman's swooning posture, seem to quote another earlier work which more directly and horribly couples death and and sexuality - Hans Baldung Grien's panel painting, Death and the Woman, c. 1517.

Among the reasons for this increased use of males in advertisements, Messaris hypothesizes a reaction against the now-traditional [feminist] criticism that females are more usually sexualized in visual imagery than males, and that there is a growing female audience for male sexuality (1997, 258-60). An interesting example of another odalisque pose à la Matisse, which is similar to the Bruno Magli advertisement is the GUESS Leather advertisement (Figure 25). In this composition, the reclining figure is an attractive young man. He resembles a canonical rebel from the cinema and American psyche, James Dean. He rests on rumpled sheets (sexual activity) and a satin comforter (cool, slippery sensuality) on a terrace (reckless love en plain air) in a Parisian-looking (exotic/artistic/romantic) apartment. The model reclines in the standard odalisque pose, on his back, with one arm raised and supporting his head and the other positioned close to his nose and his mouth. He, like Manet's Olympia, 1863 (Figure 26) or his model in Le Déjeuner sur l'herbe, 1863 (Figure 27) looks directly at the viewer, whose aspect relative to the composition usurps that of the "significant other" party. The anchoring text for the advertisement tells the viewer that the GUESS product is leather clothing, and the model is wearing tight leather trousers which bulge at the crotch. Like the Bruno Magli advertisement, this image is arresting. Like the Bruno Magli advertisement, the composition of the image owes much to art history.

The connotative elements of visual advertisements for designer clothing or other luxurious products such as jewelry or fragrance often involve implicit eroticism coupled with overt artistic references. The process involved in connotation, and presuming cognitive engagement on the part of the viewer, yields an effect which is always more than the sum of each distinct visual or textual element. In effect, a visual gestalt [29] is composed. So, in the GUESS Leather advertisement discussed above, included in the overt information about the product (leather trousers) may be other implications, such as the characteristic (even fetishist) scent of a leather garment, warmed by wear, which may be signaled in part by the model's polysemus hand-to-mouth/nose gesture.

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[29] Gestalt, the German word best understood to mean "configuration, " refers to the early twentieth-century movement in psychology, whose "key argument was that the nature of the parts is determined by and secondary to the whole [configuration]." The founders of Gestalt psychology are considered to have been Max Wertheimer, Kurt Koffka, and Wolfgang Köhler. (Ed. Bullock and Stallybrass 1977, 264)

See Saint-Martin (1990) for a fuller discussion of visual art and gestalt theory.

In an advertisement for Calvin Klein athletic underwear for men (Figure 28), bifurcating the composition is a massive "Greek" column in the foreground. The use of athletic underwear, versus other kinds of underwear, indicates both protection and support of the male genitalia. It may not be too much of a "stretch" to analyze the "Greek" column in terms of a phallus.[30] The composition of a reclining female figure and a vertical object was standard for an artist such as Tom Wesslemann, as in Great American Nude #57, 1964 . If the Calvin Klein advertisement is predicated upon that well-known series of female nudes by Wesslemann, then the subtext of the advertisement becomes very coy and polysemous. The advertisement is at once, perhaps, a 1990s critique of perceived female potency/primacy (as in Wesslemann's series), a seductive lure for the female viewer in the prominence of the phallus/column, a subconscious reinforcement of potency for the male heterosexual reader, and a blatant metaphorical and sexual sigil (the beautiful, young male coupled with the "Greek" column) for the male homosexual reader. But Isabella Rossellini's pose, her state of amused and provocative déshabillée, as well as her proximity to framed works of art (In a public gallery? At home?) conjoin in this advertisement for upscale Donna Karan Intimates (Figure 29) to signal acquisition and art savvy, wealth and status for this "merry widow (?)". The coltish model in a Ralph Lauren advertisement which appeared in Vanity Fair magazine in 1994 (Figure 30) taps on a number of associations, including the correlation between "sex" and art with the provocative yet innocent pose of the model. As she gazes in reverie rather than at the works of art which are to be installed in the gallery her legs are un-self-consciously spread apart. The viewer does not "see" that which would be exposed , but the mind's eye of the viewer/voyeur completes the visual information. These long legs are sheathed in the product, which is a pair of thigh-high opaque black stockings, rather than constraining tights. Muse/maiden, this creature echoes all the sexual connotations of dance hall works by Toulouse-Lautrec. As such, the Ralph Lauren advertisement gains cultural currency as an artsy-erotic super-cliché. Lauren's model holds implicit in her pose, relative to the not-yet-installed works of art, the promise of artistic joie de vivre via a sexual encounter.

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[30] Although, perhaps, the column is only a column!

As Paul Messaris observes in his discussion of the "image as simulated reality," message in ads which contain sexual innuendoes are "not just about sex but about also being media-savvy and hip." In other words, these ads can be seen as part of a growing trend toward reactive advertising, advertising which acknowledges the viewer's sophistication and seeks to engage her or his interest through self-mocking parody (1997, 63). Messaris offers a recent advertisement for Penthouse magazine (Figure 31) which utilizes the photograph of a ripe peach, which could be read, in part, as a photographic metaphor for the manner in which such publications often focus on women as objects, or disjointed anatomical parts. The viewer's sophistication, as acknowledged by the advertiser, extends beyond simple tongue-in-cheek sexual clichés, and incorporates other arenas for the savvy, such as artworks. It is difficult to let pass the opportunity to compare the Penthouse disclaimer of misogyny (Figure 31) with the American artist Man Ray's 1930 photograph La Prière (The Prayer), (Figure 32).

As its title indicates, the category "Art[ist] Endorsed" includes advertisements in which either an artist endorses a product, or one in which art is invoked to lend worthiness to a product. The contemporary American artist Helen Frankenthaler poses in a very orderly studio (Figure 33). A large-scale "work in progress" is taped on the floor before Frankenthaler. Another of her abstract works is behind the artist. She is well-groomed, and pleasant-looking. On her wrist is an expensive 18 karat gold Rolex Oyster watch. A bit of Frankenthaler's artistic philosophy, "Every canvas is a journey all its own," serves as the boldface anchoring caption for the advertisement. Two columns of text written by the Rolex advertising copywriter expand Frankenthaler's theories and the importance of her contributions to the history of art, in conjunction with the artist's choice of the $18,000.00 gold Rolex. By association, then, Rolex too becomes as timeless (!) a symbol as a great work of art displayed in an important museum.

Advertisements which offer part of the proceeds from sales of products to AIDS research became common during the 1980s. The trendy upscale New York City clothing emporium, Barney's, ran the advertisement (Figure 34) which serves as another example of an advertisement in which an artist endorses a product. In an approach which is somewhat similar to the Rolex advertisement discussed previously, this advertisement imploring the consumer to buy boots at Barney's invokes the name of another contemporary artist as "lure," Francesco Clemente. In direct contrast to the idea of art and advertisements as visually alluring, this advertisement is at once both lacking in and loaded with visual impact. The very visual use of text-as-object is reminiscent, as smug cognoscenti of contemporary art well know, the textual art of Jenny Holzer, and Barbara Kruger. The somber, grainy (read "immediate", "urgent") black, white, and gray graphic is in fact, a verbal pun involving a provocative question (riddle) whose answer is printed "upside-down." The well-known artist's name, and the verbal pun combine with a kinesthetic element - one must either be very adept at reading "upside-down," or one must turn the page to read the answer to the riddle. This kinesthetic element is, no doubt, intended to enhance and reinforce (through a multi-modal approach) the visual and verbal cognitive processing of the advertisement. Once satisfied, the reader will note that Barney's is offering a series of limited edition "art objects," which the copy defines for the reader, designed by other well-known contemporary visual artists. Among those artists mentioned as contributors are Louise Bourgeois, Jenny Holzer, Kenny Scharf, Barbara Kruger, Robert Rauschenberg, Cindy Sherman, William Wegman, and Ross Bleckner. The products which these artists have designed for this philanthropic sale to benefit AIDS research range from socks and boxer shorts to watches and backpacks. The inference is, that for relatively little money, one can own a frame-able (bankable?) mass-produced limited edition "Work of Art" and feel "good" about the acquisition.

Artists can be employed to endorse products posthumously. Andy Warhol (d.1987) produced by silk screen process the uniquely recognizable image of the trademark fragrance for the House of Chanel, a bottle of Chanel N^{o} 5. Glossy poster reproductions of this Warholian interpretation (Figure 35) of the sophisticated and expensive Chanel fragrance were reissued during a limited sales campaign in 1997. A limited edition of a similarly rainbow-hued Chanel bottle was also offered for sale. While the aim of the campaign was certainly that of increasing sales of the fragrance, it must be noted that rather than the usual product gift with purchase which is commonly offered by cosmetics and fragrance companies, the lure of the limited edition gratis poster offered even the younger consumer the chance to be an art collector. Warhol was writing about his love of fragrance in general, but he might have had Chanel in mind when he wrote, "I'm not exactly a snob about the bottle a cologne comes in, but I am impressed with a good-looking presentation. It gives you confidence when you're picking up a well-designed bottle" (Warhol 1975, 150). The artist also made direct reference to Chanel when he added, "...I'm sure hormones have a lot to do with how perfume smells on your skin - I'm sure the right hormones can make Chanel No. 5 smell very butch" (1975, 150).

Absolut Vodka has, for a number of years, run a very successful advertising campaign in which a prominent artist is commissioned to design the visual element of the advertisement for the alcohol. The result is available as a poster-for-purchase. The anchoring text, the caption, under the advertisement reads "ABSOLUT (name of artist)." Andy Warhol's version is shown in his characteristic silk-screened medium, reproduced in (Figure 36). The advertising technique of commissioning a work of art to tout a product is apparently quite successful, because other alcohol purveyors have followed suit. For example, the Pop artist Roy Lichtenstein was commissioned to design a limited edition bottle for TAITTINGER champagnes (Figure 37), and Bombay Sapphire Gin commissioned, among other artists, Ginny Ruffner to design a martini glass (Figure 38).

The final category of advertisement in which "high" art is a component is that of "Art Implied/Inferred." In this category, more so than in any other, the existence of perhaps as little as a trace visual memory of a (usually) canonical, well-known work of art, or an art historical concept, truism, or cliché is assumed by the advertiser. The GUESS Home Collection division featured an advertisement (Figure 39) which ran in American Vogue during 1994. This advertisement presents the viewer with a photograph of an attractive young woman, with her hair in pinned curls, cradling at her breasts an armful of lemons in a towel. Her chest and torso are unclothed, but her breasts are not visible. The lemons she cradles function perhaps as surrogate breast symbols. The dimpled button ends of the fruits might have been chosen to visually elide with and allude to erect breast nipples and their dimpled aureoles. The image is young, fresh, innocent, and clean. This is a private moment; we are the voyeurs. The lemon/breasts are firm and compact, and in manner in which the young woman gazes down at these fruits is further suggestive of fertility and the nursing potential of the breast.

Paul Gauguin utilized a similar imagery of innocence in the 1899 work, Two Tahitian Women (Figure 40) which dates to his final Polynesian sojourn. Gauguin wrote often of what he perceived to be an innocence and lack of guile and shame in the young women of Polynesia. This image, in particular, was well-received in France during the 1906 posthumous retrospective of the artist's last works (Brettell 1988, 424-425; in Brettell, Cachin, Frèches-Thory, and Stuckey 1988) and this image of the two young women and their mysterious offerings remains a favourite of museum-goers. It has been reproduced countless times, in posters, on calendars, and greeting cards. The nature of the offering which Gauguin painted so richly in that carved dish has never been satisfactorily identified. Whatever is in the dish - fruit, mango blossoms, or a "mash" of some sort - is less important than the intimate moment at which the young women confront us. While a number of scholars insist that Gauguin avoids the more obvious clichés of fruits-as-breasts (Brettell 1988, 424-425; in Brettell, Cachin, Frèches-Thory, and Stuckey 1988), although one could suggest a certain similarity between Gauguin's composition and a well-circulated 19th century

French naughty post card (Figure 41), or "breast/lemons" as in the GUESS advertisement (Figure 39), the colouration of the contents of the dish in the Gauguin certainly echoes the colouration of the young woman's nipples; and the positioning of her breasts relative to the laden dish is suggestive of her breasts as offerings, or perhaps, as compared with ripe fruits.

A Calvin Klein advertisement for Obsession fragrance (Figure 42) seems to echo another of Paul Gauguin's compositions. Manao tupapau (The Specter Watches over Her) (Figure 43), painted in 1892, just prior to the artist's final voyage from France and his third Tahitian visit, has as its central focus the prone figure of a young woman. Gauguin wrote about this composition in a letter to his estranged wife Mette, saying

> I painted a nude of a young girl. In that position, a trifle can make it indecent. And yet I wanted her that way, the lines and the action interested me. A European girl would be embarrassed to be found in that position; the women here not at all. I gave her face a somewhat frightened expression... (Gauguin to Mette Gauguin, quoted in Rewald 1982, 488 and footnote 48, 499)

The posture and the demeanor of the youthful model in the fragrance advertisement are more than similar to Gauguin's painting, even to the "somewhat frightened expression" of the young woman.

In the fashion layout advertising British Vogue designer patterns (Figure 44) the discerning, artistically-savvy targeted potential consumer, might smugly note another Gauguin-esque visual quotation in the oblique view of the table top. That same view was used by Gauguin in Still Life with Three Puppies 1888 (Figure 45).

Visual imagery lifted from canonical art is not the only method advertisers use to pander to the consumer. Sometimes, it seems, appropriate art-linked text is deemed sufficient for the advertiser's purpose. In these examples, the advertiser "speaks" to the consumer with the presumption that the consumer can readily identify the artistic metaphor. For example, an advertisement for Epsom colour printers (Figure 46) states "To say it's got nice color is kinda like saying Van Gogh was pretty good with a can of paint." Assumed is the viewer's knowledge that Vincent Van Gogh was (at minimum) a very good painter. In a photographic fashion layout for Giorgio Armani couture clothing (Figure 47) the caption for the elegantly simple but expensive dress reads "Luxe, Calme, Volupté," which is a clear reference, for art mavens, to Henri Matisse's 1904 monumental Fauvist work of nearly the same title, Luxe, Calme et Volupté. [31] The more canonical, visual art references in the fashion spread might include certain of the nineteenth-century Norwegian artist Edvard Munch's solitary figures, as well as his symbolic seaside imagery. The stylized swing to the couture garment of the model in the fashion layout also refers to Munch's typical treatment of drapery, which, in its turn, shows the Norwegian's debts to the Arles compositions of Gauguin and Van Gogh. Hyatt Resorts Caribbean (Figure 48) link their holiday package with a brief artistic phase of Picasso's, albeit one with a catchy name, his so-called "Blue Period." A somewhat circular metaphorical linkage continues with the idea that "God is an artist, just like Picasso!" The Acura automobile advertisement mixes artistic metaphors with its caption (Figure 49), "The renaissance of expressionism."

Thus, it has been well-established from the above examples that advertisers often use "high art" imagery, "artspeak," and other methods which are connected with product advertisement and traditional art. Why advertisers choose to do so with such frequency is the crux of the question. It may well be, simply, that advertisers want to evoke a feeling of class or artistry in their advertising.[32] What is clear is that the trend towards the artistically derivative in advertising continues.

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[31] The title for Matisse's work was taken from a refrain in "L'invitation au voyage," the fourteenth poem in Charles Baudelaire's Les Fleurs du Mal :

> Là, tout n'est qu'ordre et beauté
> Luxe, calme, et volupté. (Baudelaire 1849/1984, 141)

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[32] Berger (1972, 135) made the observation that

> "Any work of art 'quoted' by publicity serves two purposes. Art is a sign of afluence; it belongs to the good life; it is part of the furnishing which the world gives to the rich and the beautiful. But a work of art also suggests a cultural authority, a form of dignity, even of wisdom, which is superior to any vulgar material interest....And so the quoted work of art (and this is why it is so useful to publicity) says two almost contradictory things at the same time: it denotes wealth and spirituality; it implies that the purchase being proposed is both a luxury and a cultural value."

Chapter Three

The Mind's Eye

> The sense of sight discerns the differences of shapes, wherever they are...without delay or interruption, employing careful calculations with almost incredible skill, yet acting unnoticed because of its speed...When the sense [the organ, the eye] cannot see the object through its own mode of action, it recognizes it through the manifestations of other differences, sometimes perceiving truly and sometimes imagining incorrectly....
>
> (Ptolemy, Optics ctd. in Gombrich 1968, 204)

A study concentrating on the phenomenon of visual reception, whether the reception is of a "work of art," design, electronic media of popular visual culture, visual advertisements, etc., must acknowledge the physical processes which are involved. This question of "how" we "perceive" or apprehend what we see has intrigued scholars for centuries, and informed many of the myths surrounding this amazing sensory organ. Admittedly, each of the following summations truncates a highly complex procedure, but while it is important to acknowledge the physical mechanisms involved in "looking," it is beyond the scope of this thesis to discuss these in depth.

At mid-seventeenth century, the most complete description of what was known about the physical mechanisms involved in the visual process must be credited to the mathematician-philosopher René Descartes. Among the issues with which Descartes grappled is the so-called "mind-body problem," the philosophical dilemma about what is fundamental to mind (nature) and what is fundamental (and, therefore governed by the laws of physics and biology) to the physical body. Descartes held the view that "there are two interacting spheres, mind and body..." (Ed. Bullock and Stallybrass 1977, 391-392). In 1637, Descartes published La Dioptrique (Refraction). Descartes' "eye" (Figure 50, reprinted in Solso 1994, 13) illustrates the intriguing method which Descartes used to investigate the action of the image upon the retina. Descartes removed the outer back surface of an ox eye and replaced it with paper. As an image passed through the ox's eye and landed on the backing paper, Descartes was able to observe that the images were inverted as they passed through the eye (Solso 1994, 13).

The mental processes which occur, such as interpretation, long or short term memory storage and retrieval, image identification, or image generation are not-so-simply the result of an initial mammalian sensory process and then (although perhaps more accurately in parallel) a cognitive one. But a model which privileges the sensory mechanism, however primary and essential it may be in terms of cognitive visual processing[33], cannot satisfactorily explain what happens when humans observe and then interpret a visual stimulus, such as painting or a sculpture. What happens when one looks at a work of art should be the concern of those involved in the arts. But, in fact, there remains considerable debate among cognition theorists addressing just this problem: the order and the processes by which imagery is generated, and perceived.

In discussing perception, Solso utilizes works of art as the visual stimuli. He posits that the perception of a work of art follows these general processing stages, which he identifies as INFOPRO (INFOrmation PROcessing): reflected light energy passes through the pupil of the eye and lands on the retina, where an initial optical processing occurs; retinal receptors and other neurons react in an automatic, involuntary sorting process in which some responses are activated and some are inhibited; light energy is transformed into neural energy and passed along to the brain's visual cortex (1994, 5). When one views a painting, Solso again demonstrates the worthiness of the INFOPRO model, and describes in greater detail the sensory and cognitive processes which seem to be involved: when the reflected light passes through the lens of the eye, it is inverted and focused on the retina; light energy (photons) is converted

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[33] Kennedy, Green, and Vervaeke (1993, 243-255) have shown experimentally that drawings produced by the congenitally blind show remarkably similar depictions of mental imagery (concepts such as "speed" or a moving wheel) to those of sighted subjects.

(transduced) to neural impulses; these impulses are routed to the visual cortex via the optic nerve; visual stimuli are analyzed in this second order processing according to "primitive features" such as verticality, horizontal elements, angles, curves, etcetera; these "primitive features" are recognized and then "classified" and transmitted to other parts of the brain in what Solso describes as a massive parallel processing network: various signals are scattered to distant parts of the brain; and associations are made between this painting and the brain's (mind's?) vast knowledge of itself and the (its?) world (1994, 5-6).

Kosslyn (1987), in an attempt to resolve the "imagery debate, " cited two of the different types of mental imagery which affect how we perceive what we see. He referred to "a propositional representation [which] is a 'mental sentence' that specifies unambiguously the meaning of an assertion...[It] must contain a relation...often called a predicate. This relation ties together one or more entities, which are called arguments" (!987, 5). His example of a "propositional representation" is -----"A ball on a box," which he reduces to the notation ON(BALL, BOX). ON becomes the symbol for the relation between BALL and BOX. The second type of representation which Kosslyn addresses is a "depictive representation," "a type of picture which specifies the locations and values of configurations of points in a space." As an example of this type of representation, Kosslyn offers the verbal description of a drawing of a ball on a box. Interestingly, this construct is not "illustrated" in Kosslyn's text, but the reader can "imagine" it. Kosslyn specifies that the "space" need not be physical, e.g., a page of a book; but can be "like an array in a computer, which specifies spatial relations purely functionally" (Kosslyn 1987, 5). The "space" then, could be in the human brain.

Kosslyn strongly suggests that recent advances in the area of cognitive theory have been driven, in part, by research and development in the field of computing (Kosslyn 1987, 4). He suggests that answers to the problems of how higher order visual imagery is generated (in the mind, in the brain) will arise from the utilization of what is known about the methods of higher order visual perception (1987, 4). Perhaps, then, certain stylistic methods of artistic production, such as the gravity-violating laden tables of Paul Cézanne, or the analytic Cubism of Braques and Picasso can be re-approached (and perhaps re-assessed) via the field of cognition theory.

Kosslyn's study considers five classes of visual perceptual abilities , which are arguably of importance in the visually presented stimuli which are the topic of this thesis, works of art and visual advertisements. Addressed are the ways in which humans identify objects: (1) in different locations and at different distances; (2) with different, sometimes novel shapes; (3) when the input is impoverished; (4) as specific exemplars, including ones that are not typical for the category; (5) when they are imbedded in scenes (1987, 76). While these perceptual categories are not precisely the same categories which were arbitrarily assigned to advertisements in Chapter One of this thesis, the visual concerns are similar.

The mechanism of perception must be addressed, however briefly, because this process limits for each of us all of our visual experience. Wandell (1995) summarizes succinctly this physical process, which is the result of a series of optical and neural transformations. Crick and Koch (1992; 1997) query "The Problem of Consciousness," ("awareness"), choosing to focus on aspects of the mammalian visual system experimentally and theoretically, because there exists a great deal of retrievable research in this area.

Solso applies the INFOPRO cognitive model to the viewing of the surrealist painting[34] The Elephant Celebes (1921) by Max Ernst (Figure 51) , and then correlates these processes with the cognitive process which occurs when one views a painting. Central to this and other models of visual perception is the movement of the eye as it "scans" this image or any other visual input for information. These eye movements (labeled "Action" in Solso's schematic) are properly called saccades ("little jumps") which the eye makes at a frequency of more than one per second during waking time. The sensory mechanism of reflected light (from a painting , for example) continues through what Solso refers to as a "well-developed series of stages," a process which he entitles " the interactive mode of artistic perception and cognition" (Figure 52 , in Solso 1994, 44). In theory, one could substitute for the canonical works of art which Solso favours each of the types of visual advertisements which have been discussed thus far. The operant visual mechanism should be identical, and it would therefore be possible for an advertiser to "orchestrate" the "looking" to achieve a more potent advertisement.

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[34] An interesting observation concerns the style of art which is currently invoked by cognition theorists, neuropsychologists, etc., to "illustrate" their articles on perception, cognition, dreaming, and so forth. Solso utilizes a work of the Surrealist artist Max Ernst in his schematic for the stages of information processing (Figure 51). In a Scientific American Special Issue (1997) which is dedicated to the "Mysteries of the Mind," various authors utilize other Surrealist works, such as Magritte's Reproduction Prohibited (1937) and Double Secret (1927), and Salvador Dalí's Slave Market with the Disappearing Bust of Voltaire (1940).

Wandell summarizes the sensory process, which is schematized in (Figure 53) as follows:

> Light arriving at the eye is first transformed by the cornea and the lens, which focus light and create a retinal image. The retinal image is then transformed into neural responses by the light sensitive elements of the eye, the photoreceptors. The photoreceptor responses are transformed into several neural representations within the optic nerve, and these are transformed into a multiplicity of cortical representations. (1995, 13)

When discussing the perception of visual productions, such as works of art or visual advertisements, in addition to an understanding of sensory acuity and the gross visual process described above the mechanisms involved in a human's "selective attention" are less well-understood. Solso makes the following summary of what is currently accepted about human selective attention: even in infants, eye movements are concentrated and by two months of age, infants "appear" to be comparing; in sighted human adults, it is likely that visual attention is driven by intention; the time allocated to "looking" at a given feature is in proportion to the interest value of the information contained in it (Yarbus 1967 ctd. in Solso 1994, 134-6).[35]

In terms of cortical representations, the physical area of the human brain which is directly associated with "seeing" is the visual cortex (refer to Figure 54, reproduced in Winson 1997, 60). The "newest", or most recently evolved feature of the human brain is the sheath called the neocortex, which is located in the dorsal region of the brain. This structure is unique to mammals

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[35] According to Solso, "Eye movements can be used to obtain valid measurements of a person's interests and cognitive processes. We look at interesting things....video recording apparatus and computers...precisely measure eye movements and fixations....As early as the sixteenth century, scientists thought that eye movements were related to the appreciation of art" (1994, 132-3).

What Yarbus (1967 ctd. in Solso 1994, 134-7) found has implications for both the viewing of art and the viewing of visual advertisements. Yarbus found that the locus of eye fixations when viewing an object varied widely according to the type of information which was asked of the viewer; therefore, eye movements can provide a subtle yet accurate means of measuring a viewer's intention and purpose when he is engaged in the act of "looking."

Solso cites studies by Norton and Stark (1971, ctd. in Solso 1994, 140) which bear on our understanding of the cognition of art. Norton and Stark coined the term "scanpath" which means the repetitive fixations and movements eyes make as they view a scene. The basic idea of the "scanpath" model can be thought of as what Solso refers to as a "feature ring"- "sensory-motor-sensory routines that are observable in eye movements." It is research such as this which is utilized within the advertising industry to measure viewer responses to visual imagery.

It would be interesting to "measure" the scanpaths/eye fixations in subjects viewing different period styles of visual art: Surrealism versus Realism; Abstract Expressionism versus Impressionism; Impressionism versus Surrealism, etc. Recent work in psychoaesthetics (Lochner and Nodine 1987 ctd. in Solso 1994, 145-6) indicates that in viewing a work of art initially the viewer engages in widely dispersed visual fixations which are of relatively short duration. As viewing continues, there are longer fixations which signal a shift in intention to more specific, information-gathering activity on the part of the viewer.

(Webster's New Collegiate Dictionary 1977, 769). Without the outer layer of the human brain, the cerebral cortex which is the site of the associative regions and the optic cortex, humans could not see, speak, talk, think, or sense (Solso 1994, 30). Hubel and Wiesel (1965; 1979 ctd. in Solso 1994, 36) discovered that the visual cortex differentiates even further; they found that different parts of the visual cortex react to different types of visual stimuli.

In addition to governing sensory activities, the human brain also governs thought processes. Because humans (and other mammals) are bilateral, symmetrical creatures, so too the human brain is bilaterally organized. The two hemispheres, the right and the left sides of the brain communicate with each other via the corpus callosum. If this important part of the brain is severed, the two hemispheres of the brain will no longer communicate, but will act (process) independently. The cognitive functions which are commonly associated with each cerebral hemisphere are summarized in (Figure 55, reproduced in Solso 1994, 42). It appears that the right hemisphere of the human brain processes pictorial information, and it could be generalized that for the most part, the cognitive processing of works of art (or other similar visual stimuli, such as advertisements) occurs in the right hemisphere. The functions of the left hemisphere, according to (Figure 55), are generally related more to language systems and analytical processes, although the presumed interdependence of the kinds information processed in either cerebral hemisphere of an uncommissurotomized brain is not in question. In terms of the visual system, however, it appears to be of significance that with reference to "styles" of art, surrealist art in particular is processed not in the right hemisphere as one would expect, but in the left (logical, analytical, language-related) hemisphere.[36] In sum, the left cerebral hemisphere operates in a more logical, analytical, computer-like fashion; the right cerebral hemisphere acts more as a synthesizer, is more concerned with overall stimulus configuration, and processes information in configurations, or gestalts (Harris 1978, 463 ctd. in Solso 1994, 40).

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[36] See Dahlia Zaidel ("Hemispheric Memory for Surrealistic Versus Realistic Paintings," 1989; "Hemi-Field Asymmetries in Memory for Incongruous Scenes," 1988; and "Hemispheric Asymmetry in Memory for Pictorial Semantics in Normal Subjects," 1987) for experimental research findings in support of this.

Certain questions[37] arise relative to the information given in (Figure 55). One of these, "Why is surrealistic art in particular processed in the left hemisphere ?" may be answered by the experimental research results such at that which are referenced in D. Zaidel (1989; 1988; 1987)[38]. Another question following this line of enquiry might be "Why have advertisers used surrealist imagery to such a great extent (as will be amply proven by examples) in visual advertisements?" In other words, what are they targeting in terms of reception and visual cognition that make surrealist imagery in particular effective advertising tools of persuasion?

Human bilateral symmetry gives rise to the development of two eyes, which usually work together to process visual information in a binocular fashion. In the transmittal of visual information to the visual cortex, "Half of the [nerve] fibers from each eye cross over at the optic chiasm [and?] are passed on to the visual cortex on the side of the brain opposite their source, and half of the fibers terminate in the visual cortex on the same side" (Solso 1994, 35). This crossover effect is called contralaterality, which for the visual system, is consistent with other contralateral brain-body functions (Solso 1994, 35) A schematic drawing of this process can be seen in (Figure 56, reproduced in Solso 1994, 35).

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[37] Beyond the scope of this enquiry, but of some concern is the following: If one has no knowledge of Hebrew, or Chinese, for example, when one views these "characters," is the cerebral processing relegated to the left (language/analytical) or the right (creative/ image processing) hemisphere? In a case like this, what role does intention play in cognitive processes?

[38] I queried Robert Solso about this research, and he kindly pointed me in the direction of D. Zaidel, the researcher responsible. Solso also indicated that he had been unable thus far to duplicate these results. Further experimental research with the aim of duplicating Zaidel's findings would be of value.

A dilemma arises when strictly sensory explanations such Kosslyn's (or those of other researchers) are analyzed in relation to specific visual stimuli such as visual advertisements or works of art, because around/within/intrinsic to the results seems to be the necessary communicative matrix of language, whether a verbal language or a visual one. Obviously, a common language seems to permit the exchange of ideas, but something more must be part of the communication. Solso feels that the "most intriguing part of the evolution of perception is the [parallel] mutual development of the sensory system (which 'sees' reality [?]) and the corresponding neural network (which 'interprets' reality [?])....Eye and brain [then] evolved concurrently and complementarily " (Solso 1994, 47).

Cognitive theorists such as Solso (1994) and Messaris (1997) have attempted to tease from the interrelated functions of brain and mind certain levels of "understanding" which are part of the cognitive process. Solso, for example, suggests that as language has (at least) two levels, perhaps paintings "can likewise be interpreted as having a multidimensional notation system" (1994, 255-6). Language, according to Solso's model has at least two levels: (1) the medium, e.g., the "sound' of a voice, the (configuration?) of the letters; and (2) the "deep structure," which he feels contains the meaning of the message (1994, 255-6). He suggests that paintings, for example, can "likewise be interpreted as having a multidimensional notation system." As part of this system, Solso cites : (1) surface characteristics of art, such as the line, colour, contrasts, shapes, and contours that make up the physical art object (in art historical terms, this could be compared to a "formalist" analysis, perhaps); and (2) the semantic interpretation of the work, which is achieved when the features of the work are combined into meaningful objects which match general cognitive categories, leading to inferences about the art; and (3), which is the "deepest" level of cognition, wherein all the formal elements of (1) and the semantic elements of (2) are combined and sorted to yield a state which is much greater than the sum of (1) plus (2) - Solso christens this stage the "Tao" of the painting (1994, 255-6).

Messaris' theoretical framework for and discussion of visual communication acknowledges traditional linguistic models (including semiotics), but argues that with reference to visual images there are underlying fundamental characteristics of visual communication "that define the essential nature of images and distinguish them from language and from other modes of communication" (1997, vii). Messaris suggests that, in general, modes of communication can be described in terms of their (1) semantic properties, which address how the elements of a particular mode are related to their meanings (as he points out, this is a central concern of semiotics); and (2) syntactical properties, or the concern with interrelationships among the elements of the mode of communication themselves, as they combine (and recombine) to form larger (more complex) more meaningful units . Messaris feels that a lack of syntax (as in surrealist art?) can be an overriding (communicative) strength of visual imagery (1997, xvii).

Messaris is not alone in this hypothesis: he cites Arnheim (1969), Gombrich (1972), Jamieson (1984, 1992) and Worth (1982) as among those who touch on a lack of propositional syntax in visual communication which is dedicated to persuasion (1997, x-xi). Verbal communication alone is not as powerful as the image; and the coupling of the image with additional verbal communication is more powerful (persuasive) than the imagery on its own. In other words, the open-endedness, lack of propositional syntax leaves more room for interpretation on the part of the viewer (whether viewing an advertisement or a painting). Provided the visual stimulus is "attractive" enough to the brain/mind, higher order cognitive functions will engage, the mind will "work" to settle processing of the visual stimulus (the ad, the painting); and, having engaged in cognitive "work" to determine syntax, the mind then "owns" the image. Additional verbal elements in an advertisement (or connected to a painting, as in the title) serve to "structure" the image for the viewer, thereby "countering the terror of uncertain signs," as well as limiting any unintended , incorrect associations which a viewer/consumer might make when faced with an image on its own.

One of the central characteristics of persuasive communication, such as an advertisement, is that it is typically unwanted - that is, people do not actively seek out exposure to advertising (H. Dahl 1993 ctd. in Messaris 1997, 5). The task of the advertiser is attract viewer attention. Messaris (1997, 5) suggests that a sure way to get a viewer's attention is to violate reality. There are a number of ways to visually violate reality, but the surrealist imagery which is currently in vogue in advertising is by definition, arguably the most dedicated to the task.

Consider the advertisement (one of a series) for the expensive TAGheuer wristwatch (Figure 57). We see a "bird's eye view" of a blonde, white equestrienne on horseback, garbed in riding "pinks" (and, therefore, probably a member of the upper-economic class), "leaping" not a hurdle, or a minor gulch in the woods, but a chasm whose distant floor is a city street. The rider and mount, in fact, seem to be leaping from skyscraper to skyscraper. It is not certain that they will successfully make the jump. The leap is dangerous, death-defying, potentially deadly - the viewer can mentally calculate that the chasm is extremely deep. The image is also "surrealistic" is that it is not likely to be realized in the natural, "real" world. The anchoring text reads: "Success. It's a MIND game." While the acquisition of such a timepiece is probably beyond the economic means of many of the readers, TAGheuer has generously "given" something to the reader. The philosophical nineties mind-set of "success (fill-in-the-blank)" as attainable is a message we all want to hear. We may not be quite ready to spend a minor fortune on a sports watch, but we will think about the image and the text. We will be "better" for this. Thank you, TAGheuer!

Similar, "attention-getting" violations of reality can be seen in (Figure 58) and (Figure 59). The depicted scene in the Bacardi Rum advertisement (Figure 58) violates reality in the same way that, for example, the Dutch artist M.C. Escher violated expectations in works such as Autre Monde (1947) (Figure 60a). In each image, the aspect of the bounding walls as we look "down (?)" at them is wrong. They slant outwards; they should "appear" to tilt inwards. If we tried to continue with what it is we "see" in verbal terms, it would be rapidly apparent that both Escher, and the art director for Bacardi Rum have dispensed with all prepositional connectors in their imagery. Prepositions include the words "in," 'through," "up," "under," "over", "beside," "behind," "down," etc. These, no doubt, have corresponding visual cognitive units. For survival, even the most primitive brain needs to be able to gauge depth, direction, and distance. The diver, in the Bacardi ad , is entering (penetrating) an Escher-esque autre monde. She dives (up? out? through?) the "city" (again, the skyscrapers serve as sigils for the workaday world of business). The synaesthetic anchoring text is similarly reality-violating - "Taste the Feeling." How can one "taste" a feeling?

Royal Trust Executive Plus (Figure 59), offers the "executive" all the advantages of their banking/investment house. The caption of this advertisement reads: "Every Angle Covered". The verbal message plays on standard "executive-ease": "I got it covered."; "Work the angles!"; "What's the angle?"; "Cover your ass!" The visual image is a direct quote of an Escher (Figure 60b) and, by the implication inherent in commonly accepted artistic "primogeniture," of certain famous works of Escher's artistic precursor, Piranesi. Plate VII (Figure 61), from Piranesi's Carceri (Prison) series is shown for comparison with the Royal Trust advertisement. The predominant visual elements (angles) both echo and reinforce the verbal message. The implied Piranesi visual construct (that of the prison) and the Escher-esque impossible constructions perhaps tweak at the psyche of the executive (under pressure, trapped, imprisoned, impossible situations, "no way out"). A "way out" is promised by the banking corporation through services offered, and underscored with the suggestion of even more freedom in tax-free "off shore banking" services.

Messaris suggests that "because of the notion that images alone cannot express an explicit argument, the verbal claims in advertisements tend to be held in much stricter standards of accountability than whatever claims are implicit in the ads' pictures" (1997, xix). Messaris uses the standard examples of cigarette advertisements which may verbally issue a warning against using this product, but frequently show a (healthy) outdoor setting, a robust cowboy (as in the Marlboro Man), or a sexy female.

Kremer (1992, 53-54) discussed the success of a British advertisement campaign for Silk Cut cigarettes. He noted that the advertising trend for Silk Cut cigarettes is described as "surrealist." The formula for the "surrealist" advertisement in Britain, is as Kremer described it "based on the use of powerful, associative images larded with a generous portion of alienation" (1992, 53). The Silk Cut advertisement is always visually arresting, and in the same surrealist vein which we have seen in the previous visual advertisements for TAGheuer, Royal Trust and Bacardi Rum. An eye-grabbing violation of reality is depicted. The colours, too, in the Silk Cut ads add to the cachet - imperial purple silk is always featured, and whatever activity in the image is depicted, it always involves purple silk being (or about to be) cut. The visual image plays tug of war with the verbal identifier for the product "silk cut/cut silk" The verbal message in every instance is simple, and dire: "Smoking When Pregnant Harms Your Baby" (Figure 62); "Smoking Kills" (Figure 63); "Smoking Causes Cancer" (four "living" bolts of purple silk hopping toward a closed door with the picture of a knife on it); "Smoking Causes Heart Disease" (a flourescent yellow Venus Fly Trap plant devouring the ragged remains [and occupant?] of a pair of purple silk "jeans"); "Protect Children: Don't Make Them Breathe Your Smoke" (a gleaming Swiss Army-style knife "attacks" a bit of purple silk). Each advertisement is "edgy," "ragged," and rather viciously glamourous. In (Figure 62), the contours and horizon of this Salvador Dalí-esque, or Yves Tanguy-style bleak surrealist "landscape" is composed of saw blades. The copses of "trees" are sharp knives. The "sun" is a circular saw blade, and the purple silk, high-flying kite heads right towards this sun/saw, and certain destruction.

In (Figure 63), dancing scissors perform the dance called the "can-can"; their "skirts are purple silk (cut!). While compositionally reminiscent, then, of a Degas or of a Toulouse-Lautrec, the surrealist imagery of this advertisement certainly violates reality. Scissors do not dance (but cigarette smoking is a health risk).

Why would advertisers run advertisements like these? Perhaps the clue is in the coupling of the surrealist imagery with the dire warning, which sets up an (illogical)variant of an "if...then" proposition. If scissors cannot "dance" (yet, here they are, dancing!) then maybe that obituary-style, dire warning is (in the realm of reality) less serious than it seems. In the case of the Silk Cut advertising campaign, the pairing of what is eye-catchingly absurd in the image, at the minimum, dilutes or even disarms the somber strength of the verbal message.

This sort of reality violating, surrealist, visual imagery coupled with minimal verbal supporting text in cigarette and alcohol advertisements must be very successful in Great Britain. Numerous "spin-offs" of the style appear regularly in other tobacco advertisements such as those for Dunhill cigarettes (Figure 64), an advertisement for Benson and Hedges cigarettes (Figure 65); and a visual advertisement for Gordon's Gin (Figure 66).

Depicted in the Dunhill advertisement (Figure 64) is a reality-violating version of the children's game "Snakes and Ladders." An "impossible figure", and Escher-esque in style, when viewing the Dunhill advertisement, the viewer cannot discern which is "up" and which is "down." The board, is fact, impossibly both "top" and "bottom" at the same time. In "playing" this surreal version of the game, neither "up" nor "down" can be defined, therefore players can neither lose nor win. A surreal stasis is achieved. In the brilliant purple colour of the background sky, the Dunhill ad perhaps pays a cheeky homage to Silk Cut. An improbable, violently-hued vegetative landscape grows on the ground line of the image. The caption reads "Take another look" - at what? - the improbable game board, or the anchoring warning, "Smoking Causes Cancer." The deliberate ambiguity of this advertisement, as in the Silk Cut advertisements (Figures 62 or 63) causes the eye of the beholder to pause, and once the interest of that eye is engaged, the mind/brain begins its cognitive process.

The advertisement for Benson and Hedges cigarettes is another example of surrealist imagery used in an advertisement. The viewer is confronted with two identical "heads," which are mirror images of each other. These are not ordinary heads, however. The orifices of each head, "eyes," ""noses," " mouths," are "ears." The "curled hair" of each head is composed of "ears, " not of hair. Only the "real" ears look like "real" ears. The colouration in the advertisement underscores the product's trademark image colour (gold) in the same way that the Silk Cut advertisements display that company's trademark purple.

The caption in this (and each) advertisement in the Benson & Hedges campaign is a "cryptic clue," which is normally found in cryptic crossword puzzles. This caption reads "'Keen listeners? (3,4)'," which indicates to the savvy, "game" viewer that the correct answer is composed of two words, three letters for the first word, four letters for the second. Who can resist such a puzzle? The correct answer is, of course, "all ears." The surrealist imagery engages the viewer; the cryptic clue deepens the level of cognitive involvement (because the brain likes to work at puzzles); the gold colour subtly reinforces the trademark style; solving the cryptic clue salves the intellect - just what was that health warning, again?

With the Gordon's [Gin] & Tonic advertisement (Figure 66) , visual elements of other well-known Escher graphic images are utilized, Rind , 1955 (Figure 67), and Bond of Union , 1956 (Figure 68) both explore the concept of shape as pierced voids. In the Gordon's ad, a human head is described by the configuration of the lemon peel, which is an essential garnish for a "gin and tonic." The figure's eyes are closed in the visual, introspective signal for reverie , which is a time-honoured symbol in iconography. Effervescent bubbles percolate up through this hollow head - they are similar to many depictions of the "thought balloons" which are properly connected to the mind/head, but these bubbles have an additional component, because, in the polysemic and deliberately open-ended imagery of the advertisement, they refer to the effervescence of another of the drink's components, the fizzy tonic water. Cold, cracked ice forms the border of the image. The anchoring text states, simply, "Gordon's & Tonic - innervigoration." "Gordon's" is written in the script style which one would find on a bottle of this brand of gin, and the "g" of the punning term, "innervigoration" includes the letter "g" in the trademark style, and distinct from the rest of this "word." The term "innervigoration" signals that imbibing this (alcoholic) beverage is refreshing, rather that mind-dulling (the usual physiological result of consuming alcoholic beverages).

In another advertisement for citrus-flavoured vodka (Figure 69), which is part of the long-running Absolut campaign, the visual mechanisms, and the punning anchoring text have considerable similarity with the Gordon's advertisement (Figure 66). In the Absolut advertisement, the anchoring textual pun uses the term "appeal," which refers to both the word "appeal" as well as the homonymic "a peel," or that part of a lemon which, in the advertisement, forms the characteristic shape of the Absolut bottle.

Adbusters, a media journal which critiques advertisements, recently ran its own visual pun on the successful and long-running Absolut campaign, (Figure 70). This "ad" warns the user of the ill effects of too much drink - male impotence, which is visually suggested by the picture a limply slumping Absolut bottle. The reality-violating image of the limp, impossibly flaccid (glass) bottle is akin to similarly surrealist imagery of Salvador Dalí, especially his works for the 1930s, such as The Persistence of Memory, 1931 (Figure 71). This well-known image depicts limp watches.

The kind of information which the viewer gleans from confusing images such as these could confound human perception, but it seems that it is precisely this confounding imagery which provokes the mind to reconsider the relationships which are being presented visually. In the reconsideration, the resulting reconfigurations coalesce, and a new, startling mental precept forms. If we accept that it is the nature of the mind to "work"/think, then images such as those which are reality violating must be more perceptually provocative.

The sixteenth-century artist Arcimboldo was well-aware of the power of such confounding imagery. As a 1987 exhibition dedicated to The Arcimboldo Effect: Transformations of the Face from the 16th to the 20th Century, it is clear that the same kinds of perceptual and configurative problems which were explored so thoroughly by Arcimboldo have had far-reaching effects upon the imagery of art and advertising. A. Berger (1984) briefly discussed Arcimboldo as part of a larger study of semiotics in advertising. Berger says "that what we learn form Arcimboldo's work is that relationships are crucial...Meaning comes from a system in which the items (objects, concepts) are embedded, and not [solely] from some kind of an identity things have on their own" (1984, 130). Berger refers to the Arcimboldo effect-to-method as "defamiliarization." He quotes Victor Shklovsky, and aesthetician, who observed

> Art exists to help us recover the sensation of life; it exists to make us feel things, to make the stone stony. The end of art is to give a sensation of the object as seen, not as recognized. The technique of art is to make things 'unfamiliar,' to make forms obscure, so as to increase the difficulty of the duration of the perception. In art it is our experience of the process of the construction that counts, not the finished product. (Berger 1984, 130-1, quoting Scholes 1974, 83-4)

If advertising borrows such a method from the arts, in order to "sell" the product, the advertisement must limit, somehow, the theoretically infinite number of possible interpretations, or semioses. [39]

The cognitive capacity of the mind to work with the "defamiliarization" of a canonical object, like a head, and impose the schemata of "head" to a new, reality-violating configuration, such as that of Giuseppe Arcimboldo's Vertumnus-Rudolf II, c. 1590 (Figure 72), speaks to complexities of imagery, whether as "perceived" (in audience reception), or generated. With reference to canonical representations and their cognitive reception, Solso gives a general definition of canonical representation of given concepts or classes of things as

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[39] The problems of "unlimited semiosis" will be very briefly touched upon in the restricted discussion of semiotics and advertising.

> Memories that best represent that concept or class... Canonic representations may be expressed in mental images activated when a theme or subject is mentioned. Thus, when you are asked to image [sic] a typewriter, a woman, a clock, or a book, your mental image is likely to be a central image of these objects.
> (Solso 1994, 236)

As an exercise and proof of the above, Solso asked volunteers to draw a cup and saucer. Although there were certain variations in the artistic abilities of the volunteers, the result were each well-within what is commonly accepted as "cup and saucer." Within the cognitive experiences of the volunteers, then, rested a more or less "canonical image" of "cup and saucer." In a further discussion of canonical representations, Solso briefly mentions the surrealist Meret Oppenheim's 1936 work Object: Luncheon in Fur (Figure 73). In Solso's terms, a work such as this (and one which he rightly describes as demanding our attention) is one we readily recognize as part of the canonical theme which might be categorized as "cup and saucer," even though this furry object violates certain expectations which we might have for other members of the "cup and saucer" category - for other exemplars of the category. Solso indicates that "canonic representations are formed through experience with members of a category, called exemplars...throughout one's lifetime, experiences with common objects are stored in permanent memory - not as singular instances, but as items organized around a central theme" (1994, 237). So, in the case of Oppenheim's fur cup and saucer, in the first stages of perception, the mind of the viewer seizes upon an exemplar for cup and saucer, assigns Oppenheim's work to that associative category, finding that exemplar (cup and saucer) to be the more compelling cognitive category than another (a furry rabbit, for example). Despite the presence of fur, this object is less like a rabbit, and more like a canonical representation of a cup and a saucer. After this initial processing, other reality-violating associative effects can be entertained, such as the sensation of revulsion one might feel if one actually drank tea from this cup and saucer.

Advertisers and artists alike have seized upon the mentally engaging imagery of Arcimboldo. In an advertisement for garden fresh vegetables (Figure 74), the image in the advertisement is the visual verbatim of Arcimboldo's Vertumnus. But, while the images are "identical" (the advertisement for Potager Coté is a black and white reproduction of Arcimboldo's colourful work) the intended inferences are quite different, even though they are both, to some degree, metaphorical. In the broadest sense, we can rely upon Messaris' definition of the visual metaphor (trope) to serve as a point of embarkation in the analysis of visual advertisements: "the representation of an abstract concept through a concrete visual image that bears some analogy to that concept" (1997, 10). As a subcategory of that more general definition of "metaphor," Messaris sub-categorizes metaphorical imagery, including that in which some physical reality is violated (1997,10). Barthes (1985, 138) maintained that "in Arcimboldo everything is metaphor. Nothing is ever denoted, since all the features...which serve to compose a head have a meaning already, and since this meaning is diverted toward another meaning, somehow cast beyond itself (this is etymologically, what the word metaphor means)."[40]

In the case of the "real" Vertumnus, Arcimboldo transformed a likeness of the Emperor Rudolf II in a stylistic manner similar to the composite "portraiture" which he had used in other series, such as the Seasons and the

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[40] In a fuller discussion of verbal language, Messaris considers the possible parallels between verbal language and visual language:

> In taxonomies of verbal figures of speech, similes traditionally have been distinguished from metaphors, although the latter term [metaphor] can also be used more inclusively to encompass both figures. Whereas similes maintain a separation between two entities that are being compared, metaphor involves the substitution of one entity for another....If analogical juxtaposition is partially equivalent to a simile, is there some aspect of visual syntax that is equivalent to the simile-metaphor distinction?" (1997, 194)

Elements.[41] Whatever the original intent of the artist in his strange, yet learned compositions, the modern "incarnations" of Vertumnus (Figure 72) and other parodies of the work of Arcimboldo in visual advertisements certainly rely on analogical thinking, which Messaris describes as " the ability to perceive a structural similarity between two objects or situations that may be completely different in other respects" (1997, 54).[42] So, in another Vertumnus parody (Figure 75) we see an advertisement for Kikkoman sauces, which shows a "head" comprised of vegetables. This female head (signaled by the "pearl" onion necklace around her neck) is more disconcerting than any of Arcimboldo's transformations because the advertising artist includes "human" eyeballs in the appropriate place on this "face." In Arcimboldo's Vertumnus the eyes are described by a contemporary poet, Gregorio Comanini (1550-1608) who wrote in Il Figino that : "one is a cherry, the other a crimson mulberry" (Comanini qtd. in Falchetta 1987, 186). Strangely enough, Vertumnus' eyes are more consistent with the rest of the imagery used by Arcimboldo, and less alarming that those disembodied human orbs on a facially-configured bed of lettuce in the Kikkoman advertisement.

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[41] See The Arcimboldo Effect: Transformations of the Face from the 16th to the 20th century (1987), especially the essays by Alfons (67-87); Falchetta (143-201); and Makes (359-363) for further discussion of Vertumnus.

[42] Extensive research investigating the existence of the visual metaphor (as a pictorial parallel to the linguistic metaphor) has been attempted by Kennedy (1990; 1982). After establishing the paucity of research related to this area, Kennedy cites the following linguistic areas of metaphor, and offers pictorial parallels to them: allegory, anticlimax, catechresis, cliché, euphemism, hendiadys, hyperbole, litotes, meiosis, metonymy, oxymoron, paranomasia, persiflage, personification, prolepsis, allusion, and synedoche (1982, 589-605). In addition, under the rubric "metaphor," Kennedy introduces the "pictorial rune" which he defines as including "those devices of depiction which are metaphoric but for which there are no immediate parallels in language, [including] shape changes which are in common use today in pictures" (1982, 600-603).

Kennedy and Simpson (1982); Forceville (1994; 1988); Miall (1987); and Schooler, Fallshore; and Fiore (1995) are among those researchers who have attempted to describe and define pictorial metaphors.

Whatever the case for the existence (or not) of a true pictorial "metaphor," it can be argued that viewers of works of art or certain visual advertisements behave in their responses as though there were indeed visual metaphors, in interpreting visual imagery, and in "identifying" in some way with (or against, as in "Not like me") such imagery.

Another Arcimboldo parody (in essence, a visual metaphor) can be seen in the Delco Electronics advertisement for car audio systems (Figure 76). The "face" is composed of solely of audio components (nothing "human" is included) and is therefore integrally similar to a work of Arcimboldo's dating to c. 1566, entitled The Librarian (Figure 77). In this work, every element of this figure is related to its function, that of a keeper of books. Yet, in each of these works, concept of "head" is clearly discernible because the overall schemata (Solso 1994, 116), despite the reality violating elements effectively represent the structure or idea of the "head."

The ability of humans to substitute elements in visual gestalts seems to be a fundamentally human cognitive ability. One could cite the traditional "snowman" or look to productions of "outsider art," or l'art brut, such as The Eternal Infidel , 1928, (Figure 78), which depicts a "face" assembled from seashells for gross parallels with Arcimboldo's composites. These l'art brut visual productions probably (ostensibly) owe little if anything to canonical artistic productions such as those by Arcimboldo, since it is alleged that the often "insane" or "isolated" artists who produced such works were likley never exposed to historically canonical works, even in reproduction. However, numerous examples which certainly "quote" Arcimboldo's vegetative heads can be readily found in the visual imagery of the advertisement, such as (Figure 79), a cover of Time magazine or (Figure 80), a cover for New York magazine.

While Guiseppe Arcimboldo (like Hieronymus Bosch) was certainly not a "surrealist" in the chronologically strict sense of the term, members of that 20th century movement "claimed" both artists as their artistic forebears. Salvador Dalí, René Magritte, and Pablo Picasso are among those artists who re-explored the visual punnings of the Italian artist or the bizarre imagery of the Netherlandish painter. Dalí frequently used ambiguous images, as well as those which involved composite imagery which is similar to that of Arcimboldo's, as in Slave Market with Disappearing Bust of Voltaire 1940, (Figure 81). In this work, the "head" (bust) of Voltaire is composed of the three figures in the mid-ground of the painting. The transformative line in an advertisement for Benson and Hedges cigarettes (Figure 82) can be traced back through Picasso's 1951 sculpture Baboon and Youngster (Figure 83), a work in which the artist has incorporated unusual elements, such as toy Volkswagen cars, into the visage of the baboon, to Arcimboldo.

This anaturalistic, reality-violating depiction of the familiar can be found in the work of more recent contemporary artists, such as that of Francesco Clemente. In Untitled, 1981 (Figure 84), the twentieth-century neo-expressionist Italian artist places tiny, repeating, human-like homunculi heads in the eye orifices and the mouth aperture of the painted head. A recent advertisement for Microsoft Windows '95 utilizes a similarily surrealistic reality-violating digitally altered photograph (Figure 85) of a head, whose orifices have been replaced by toothy, screaming mouths. This Microsoft advertisement plays both verbal and visual games with the viewer of the advertisement, as did the Benson and Hedges cigarette advertisement (Figure 65), and is, like the tobacco advertisement, both visually and cognitively engaging.

Among the more arresting images of the Belgian Surrealist René Magritte is a 1934 painting, The Rape (Figure 86). The breasts (eyes), navel(nose), and pubic delta (mouth) of a nude female torso form the features of a woman's "face." A slightly earlier version (also dating to 1934) of this image was used for the cover of a surrealist tract by André Breton, Qu'est-ce que le Surréalisme? , and Magritte produced at least one additional version of this theme, which some have analyzed (perhaps too glibly) as indicative of a general surrealist penchant for images of "unresolved misogyny and obsession with women" (Martin 1987, 73). However, this image has much older roots that those of surrealism. A late-eighteenth century sketch, Grotesque Portrait (Figure 87) may be the actual genesis of Magritte's imagery (Cacciari 1987, 275-297).[43] Interestingly, accusations of unresolved mysogyny have been repeatedly leveled at the members of "rock and roll" bands, such as the Rolling Stones , and the poster advertising the band's 1973 European tour (Figure 88) is an obvious reiteration of Magritte's painting The Rape (Figure 86).

In each of the above examples, certain cognitive processes are involved in visual cognition. The means of perception is viewed as fundamental, and "form" is believed by many to be the primitive unit of perception (Wertheimer, Koffka, and Köhler, ctd. in Solso 1994, 87), but the question posed by Solso (1994, 79) is a central one: Are forms perceived directly or indirectly? If our sensory information is "enough" (Gibson ctd. in Solso 1994, 79) then forms are perceived directly. If our perceptions are constructed primarily from inferences, then our perception is primarily indirect (Helmholtz, et al. ctd. in Solso 1994, 79). Probably, visual perception (leading to cognition) is a combination of these two methods. Solso suggests what is perhaps the obvious, "If we know what to look for in a figure, then we are likely to see it" (1994, 79). What we "see" is often what we "should see," which is determined in part by our previous experiences (Solso 1994, 74). Our previous experiences are targeted by, among others engaged in visual persuasion, the advertisers.

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[43] Among the images presented, but not directly discussed are those mentioned above.

Chapter Four

Image [Advert] Text: Metaphors and Meaning

> Interpretation is the revenge of the intellect upon art.
> (Sontag 1966, 7)

> What we decidedly do not need now is further to assimilate
> Art into Thought, or (worse yet) Art into Culture.
> (Sontag 1966, 13)

Language and visual imagery share some element of evocation - otherwise, how does one "understand" either the verbally described or visually depicted sensation of biting into a sun-warmed, ripe peach? How does one "taste" and "smell" - "reminisce" Proust's madeleines? And, how does one "read" a picture? Gombrich (Ed. Hogg 1969, 150) addressed the problem of the "symbol" and perception, and upholds the earlier conclusions of Castelli (1958; cited in Gombrich 1969, 150) which suggested that symbols are more than signs. Gombrich surmised that the choice of symbols [e.g., the torch of the Statue of Liberty or the scales of Justice] are "rooted in the same psychology to translate or transpose ideas into images which rules the metaphors of language. "All symbols," Gombrich continued, "function within a complex network of matrices and potential choices which can perhaps be explained up to a point, but not translated into exact equivalences unless a happy accident provides one" (Gombrich, Ed. Hogg 1969, 150-153).[44] Daniel Schwartz enlarged upon the pioneering research of Rudolf Arnheim (1969) and I.E. Siegel (1978) when he stated that "every picture has at least two distinct readings - a picture 'of' a referent and a picture 'as' a referent " (1995, 709).

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[44] Gombrich's essay quoted above was dedicated to a discussion of the use of symbols in art. Among the many comments which are apposite in this chapter are (1) His view that signs are reinforced by many things like shape, colour, and material, therefore the result cannot be translated into a "mere word;" (2) Gombrich's disagreement with the approach which "scrutinizes symbols for the degree of likeness they exhibit with the so-called referent or denotatum (Gombrich "signals" this view with his quote from Ptolemy); (3) His argument that symbols, even ones with "iconicity" while "supposed to allow us to regard the symbol as representative or a presentation of what it signifies...., " even these are in need of interpretation. In Gombrich's view, the mind of the observer governs the sign; (4) That traditional artistic symbolism is more consonant with

One of the most well-known paintings by the Belgian artist René Magritte is entitled The Treachery of Images (Figure 89). In this 1928-9 work is depicted a painting of a pipe, and below this rather flatly painted canvas the artist has included these rather cryptic words: "Ceci n'est pas une pipe." Translated into English, the sentence reads "This is not a pipe." The text is "written" in the same careful script which one would expect to find on a poster in a classroom or in a basic picture dictionary used to teach vocabulary. To illustrate this time-honored teaching method, shown in (Figure 90) is a page from a picture book which is used to teach children French. And, at first glance Magritte's text appears to function in the manner of the usual, often pedantic tautology. If that were so, however, the "label" should read "This is a pipe."

This image has, since its first showings, created seeming cognitive confusion in many of its audience. Magritte was queried endlessly about the image and its seemingly contradictory label. Not long after The Treachery of Images, Magritte produced Key of Dreams 1930 (Figure 91). As in The Treachery of Images, Key of Dreams "labels" images with words that would seem to have nothing to do with its paired image. So, for example, the image of a "shoe" is identified (given the position of the signal "identifier" or "name") as "the moon;" a "candle" is identified as a "platform." The organization of this canvas is, like that of The Treachery of the Image, quite similar to the pedagogic picture-vocabulary lesson of a classroom (compare Figure 90, from a children's French picture dictionary). With works such as these, Magritte was subverting the essence one of the more important semantic contextual clues in a work of art, its "label" or the "title" (Solso 1994, 253).

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the image, and differs from what he terms "mystical" symbolism, which is often deliberately dissonant (1969, Ed. Hogg, 156-8, 166).

Magritte responded to his public by pursuing what could be termed as his obsession with the problematic relationship between words and images with a number of self-parodying works further to the earlier The Treachery of Images (Figure 89), such as Les Deux mystères (The Two Mysteries) 1966 (Figure 92), and Ceci n'est pas une pomme 1964 . About one year before the artist's death in 1967, the journalist Claude Vial asked Magritte about the "pipe" painting , to which Magritte replied, with perhaps palpable consternation

> The famous pipe. How people reproached me for it! And yet, could you stuff my pipe? No, it's just a representation, is it not? So, if I'd written on my picture 'This is a pipe,' I'd have been lying!
>
> (Ctd. in Torczyner 1979, 85)

The philosopher-historian Michel Foucault (1982) and Magritte corresponded during 1966 (Foucault 1982, 57-58). What may be described as a "metalingual relationship" based upon mutual admiration developed between the two men. It is clear that Magritte, who was himself an avid reader, had read certain of Foucault's works, such as The Order of Things, during the 1960s (Foucault 1982,3; 57). In France, this work was published under its French title, Les Mots et les choses, which translates to "Words and objects." The problems of "words" and "objects" is arguably one with which Magritte had been grappling for many decades, realized visually in works such as The Treachery of the Image.

Magritte wrote a number of essays which were related to the conceptually problematic relationship/tension between words and images, such as "Les mots et les images" which was published in La Révolution Surréaliste in 1929 (Figure 93) ; "La pensée et les images," as part of the exhibition catalogue for a retrospective of his works at the Palais des Beaux-Arts in 1954; "La leçon des choses," ("The Object Lesson") in 1962, an essay which was published for an exhibition at the Walker Art Center in Minneapolis. Given the overlap in the intellectual endeavours of Magritte and Foucault, it is not surprising that their paths crossed, even if only (or, perhaps more significantly) through written correspondence.

Foucault confronted the verbal/visual dilemma of Magritte's "Ceci n'est pas une pipe." early in 1968 in the journal Les Cahiers du chemin, writing an essay with the same title. In 1973, the essay "Ceci n'est pas une pipe" was expanded and re-published in book format (Foucault 1982, 3). With deadly earnest humour Foucault analyzed Magritte's second version of "This is not a pipe, " Les Deux mystères (Figure 92) by creating verbally the sputterings of the implied pedagogue:

> 'This is not a pipe, but a drawing of a pipe,' 'This is not a pipe but a sentence saying that this is not a pipe,'...'In the sentence "this is not a pipe" this is not a pipe: the painting, written sentence, drawing of a pipe - all this is not a pipe'
> (Foucault 1982, 31).

In the "Translator's Introduction" to Foucault's Ceci n'est pas une pipe (1982), Harkness describes both Foucault and Magritte as explorers of related realms. He labels Magritte's artistic efforts "visual non sequiturs" (Foucault 1982, 4). Foucault's somewhat parallel linguistic domain was identified by Foucault himself in Les mots et les choses as a "heterotopia. " Harkness cites the appropriate passage from this work, which is quoted, in part

> Heterotopias are disturbing, probably because they secretly undermine language, because they make it impossible to name this and that, because they shatter or tangle common names, because they destroy syntax in advance, and not only the syntax with which we construct sentences but also that less apparent syntax which causes words and things (next to but also opposite one another) to 'hang together.' (Foucault 1970, 48 ctd. in Foucault 1982, 4)

If one can accept that the South American writer Jorge Luis Borges created verbal heterotopias[45], as Foucault insisted, then it is not difficult to see in Magritte's strange productions the visual equivalents of heterotopias. It is precisely the destruction of a more mundane syntax, which in choosing surrealistic imagery, contemporary advertisers utilize freely to ensnare the mind of the viewer. In the seeming "madness," then, there is method. Recent work in cognition has quantified what one may have suspected all along - that we gaze for a longer period of time at interesting or puzzling things, and gaze for a much shorter period of time at mundane things (Solso 1994, 26).

A well-developed body of research in cognitive psychology supports this tendency of the mind to engage more fully and for longer periods of time when it is confronted with the unfamiliar. Messaris (1997) summarized some of the experimental data in his book entitled Visual Persuasion. For example, Roger Shepard (1990) addressed the problem of how humans cognitively process "impossible figures,"[46] concluding that the human perceptual system is "finely tuned" to pay special attention to unfamiliar objects even when they are only slightly different from our expectations. He concluded that

> [An] object that is novel and yet similar to an already

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[45] Foucault quotes Borges, from a "'certain Chinese encyclopaedia,' in which it written that 'animals are divided into : (a) belonging to the Emperor, (b) embalmed, (c) tame, (d) sucking [sic] pigs, (d) sirens, (e) fabulous, (g) stray dogs, (h) included in the present classification, (i) frenzied, (j) inumerable, (k) drawn with a very fine camel hair brush, (l) et cetera , (m) having just broken the water pitcher, (n) that from a long way off look like flies'" (Borges qtd. in Foucault 1970, xv) What gives Foucault pause in this passage is the way this "exotic charm of another system of thought [this taxonomy], is [indicative of] the the limitation of our own [system of thought]" (1970, xv).

[46] What is, in the realm of the mind, "impossible?" Foucault (1970, xv) asks a similar question, and it is arguably one which surrealist artists (and others) must ask as well.

In terms of visual persuasion, the consumer's capacity for self-delusional suspension of disbelief, in the face of potential ego-gratification or the the assuaging of insecurity (psychic pain~~) seems~~ to be boundless.

> significant object may especially warrant our close attention. We need to know how far something can depart from its usual or expected form and still have the consequences that we have found to follow from its 'natural kind.' (Shepard 1990, 202 qtd. in Messaris 1997, 7)

Messaris, another cognitive psychologist, cites earlier experimental work by Marr (1982) which yielded, essentially, the same results. Messaris' own conclusions about the cognitive attraction of the mind for the unusual or the surprising are as follows

> In the normal course of visual perception, our brain figures out what it is that we are looking at as follows: For each shape that our eyes encounter, the brain attempts to find a match in a 'dictionary' of previously encountered shapes that we build up over the course of our lives. If an unfamiliar shape is grossly different from anything else in this dictionary, it will either be ignored entirely or the brain may take the first steps in the construction of a new 'entry.' However, if the discrepancy between the unfamiliar shape and some pre-existing one is only partial, the mental task of fitting in the new shape becomes more complicated. As a result, such partially strange shapes can cause us to pay closer attention. (Messaris 1997, 7)

Thence, perhaps, the decades of furor over works like The Treachery of Images. The work of the mind is to make sense.[47] So, when we are caught unaware by an arresting visual image in an advertisement, such as the Kohler advertisement (Figure 2); on a compact disc cover (Figure 13); or even on a magazine cover (Figure 94), which features Sylvester Stallone as a sculpture vivante, we pay closer attention to that image. Because we are paying closer attention to the image, the rest of the message (the anchoring text, or the caption/brand name, for example) is usually processed in conjunction. "Visual impressions, however, " as Solso reminds us, "are not limited to sensory experiences [the physical visual process] that excite receptor neurons of the peripheral nervous system. They also involve the observer's cognitive background, which gives such experiences meaning (1994, 3). Solso concludes that there is really a "dual concept of seeing... which is accomplished through both the visual stimulation of the eye and the interpretation of sensory signals by the brain..." (Solso 1994, 4).

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[47] It is contended, generally, that humans actively seek answers to questions. Some psychologists consider curiosity to be a basic human motive (Solso 1994, 110 in a discussion of human nature and taxonomy).

Magritte expressed many opinions about "art," its purposes, and its effects. Certain unusual ideas that he proposed about painting,

> Le tableau parfait ne permet pas la contemplation...
> Le tableau parfait ne produit un effet intense que pendant une très court durée.[48] (Magritte cited in Rocques 1983, 51)

might seem antithetical to contemporary artists who would very much wish to have their works contemplated at great length.[49] Magritte's admonition that "The perfect painting produces an intense effect in a very short time", however, perfectly expresses the sentiments which one would expect to drive the imagery production in an advertising campaign. The best, most visually persuasive image in advertising is, from the advertiser's point of view, precisely the one that produces the desired effect in a short time.

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[48] "The perfect painting doesn't permit contemplation...The perfect painting produces an intense effect in a very short time."

[49] This is a general, fairly common observation. As this observation was made by Rocques (1985, 112) as well, however, it is cited here.

In advertising, both visual and linguistic means are engaged to express a message. In this sense, then, advertisement has an explicit purpose, and advertisers utilize whatever means seem to work in order to achieve that purpose. Among the tools which advertisers employ in order to better design their ads are: market-clustering techniques, which employ demographics to target consumer populations[50]; information processing techniques and strategies for testing viewer involvement in and response to advertisements[51];

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[50] Among the best of these demographic procedures is the PRIZM method, or Potential Rating Index for Zip Markets. This method uses the "zipcode" of an area to sample and "read" the kinds of automobiles, magazines, book clubs, etc., (anything which moves via the mail system) which are typical for that community. The population can then be targeted. In this system, forty typical neighbourhood types can be found in the United States. The "top" five types are described as follows: "Blue Blood Estates," 1.1 per cent of the population; "Money & Brains," .9 of one per cent of the population; "Furs & Station Wagons," 3.2 per cent of the population; "Urban Gold Coast, " .5 of one per cent of the population; and "Pools & Patios," 3.4 per cent of the population. The "bottom" five categories from among the forty are, from highest to lowest: "Downtown Dixie Style," 3.4 per cent; "Hispanic Mix," 1.9 per cent; "Tobacco Roads," 1.2 per cent; "Hard Scrabble," 1.5 per cent; and "Public Assistance," 3.1 per cent (Weiss1988, xi-xii; 1-28). See Weiss (1988) for a fuller analysis and discussion of this popular marketing tool.

[51] In one recent report of research results in this arena, MacInnis and Jaworski (1990, n.p) include the key features of their five-level integrative persuasion model, with the aim of providing a theory explaining to the advertiser how consumers process brand name information from ads; relate motivation and cognitve processing levels in viewer responses; and define the role of emotions in advertising response.

neuropsychological experimental results as indicators of commercial effectiveness[52]; art direction, which often relies to a great degree upon art historical models, imagery, and iconography[53]; and, most recently, semiotics.

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[52] For an example of this research, see Olson and Ray (1989) and Alwitt (1989). The titles of these studies, entitled Exploring the Usefulness of Brain Waves as Measures of Advertising Response, and EEG Activity Reflects the Content of Commercials are self-explanatory, and indicative of the level of involvement which psychology shares with marketing.

[53] In an unusual twist to the notion of advertising's "borrowings" from the world of art to give meaning to ads, Holbrook (1988,19) pursues a diametrically opposed line of thought: "Whereas others have studied the ability of art to serve consumer and marketing research, the point of view advocated here investigates the ability of marketing and consumption phenomena to serve artistic ends by contributing to the meaning of a work of art." Holbrook suggests that this approach should draw upon the "hermeneutic tradition - that is the critical use of critical interpretation - closely allied to the perspectives of phenomenology, structuralism, semiotics, and the humanities" (1988, 20).

Chapter Five

Semiotics, Surrealism and the "Hard Sell" to the Mind's "I"

> Advertising in its entirety constitutes a useless and unnecessary universe. It is pure connotation...yet it plays an integral part in the system of objects, not merely because it relates to consumption but also because it itself becomes an object to be consumed.
>
> (Baudrillard 1968/1996, 164)

It terms of commodity consumption, advertising and its imagery has evolved from a purely persuasive marketing tool to the primary aesthetic experience for most Americans.[54] Perhaps advertising's chief purpose has reverted to that of the spectacle and the ostentatious display which Veblen and others have discussed at length. In addition though, North Americans (and, perhaps Western Europeans and Britons) seem to define themselves by the objects which they possess: automobiles, wristwatches, blue jeans, etc.[55] It could be argued that, for example, an inexpensive BIC ballpoint pen writes just as well as a Mont Blanc Meisterstück pen with an 18 karat gold nib; that any pair of trousers will clothe one as well as would a pair of expensive designer jeans or Armani trousers; and that liverwurst is as nutritional as paté de foie gras.

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[54] Statistical support for this position can be found in a 1988 report from the National Endowment for the Arts (NEA) in the United States: "66% of adult Americans had never been to a museum of gallery, and only 19% had taken a course in art appreciation or art history" (Ctd. in Smith-Shank 1989, 201).

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I would extrapolate these dismal statistics to include Canada as well. I routinely poll by questionnaire the University and College students entering the Art History survey courses about their gallery/museum-going habits, favourite artists/periods, among other queries. Close to 85% of the students polled indicate that (1) they have never been to an art gallery; (2) think that they may have visited a gallery on a grade school trip, but that they are unsure of this fact; (3) rarely, or never visit an art gallery or museum as adults. In terms of favourite artists and periods, the art-imagery which has been purloined by the advertising media (in any guise, including CD covers and other products) seems to drive the students' choices in terms of preference. So, Van Gogh, Dali, Magritte, Leonardo da Vinci, Michelangelo, Botticelli, Klimt, and the "Impressionists" tend to be cited as favourites.

[55] Baudrillard cited the following in 1968: "In the United States 90 per cent of the population aspire solely to the possession of what others possess"

Jean Baudrillard enlarged upon this notion in The System of Objects (1968). He argued that advertising media exerts a powerful conditioning influence upon people. Baudrillard analyzed , in terms of "peculiar logic", this extreme efficacy of the media. Every successful system operates by the rules and the results which serve it, and as Baudrillard pointed out, in the arena of advertising the operant logic is "not one of propositions and proofs, but a logic of fables and the willingness to go along with them" (1996, 166) as well as a "logic of belief and regression" (1996, 167).[56] Rationality is not at issue, rationalization is. Baudrillard suggested that "Without 'believing' in the product, ...we believe in the advertising that tries to get us to believe in it" (1996, 166). What is more, and perhaps more importantly, we want to believe.[57]

(1996, 183). He does not give the sampling basis for this allegation, but it seems to be within reason.

[56] Baudrillard (1996, 172-3) related advertising to our infantile needs for (immediate) gratification: because we want, we will collude with a system which promises gratification, which we associate with the product. We need not purchase the product (although we may) because advertising serves "as a permanent display of the buying power, be it real or virtual, of society overall...we all live and breathe this buying power....By means of advertising, as once upon a time by means of feasts, society puts itself on display and consumes its own image."

[57] Our "need to believe" is part of yet another marketing strategy, called "Self-esteem advertising." A sample of this marketing and advertising strategy and its theories can be found in Durgee (1986, 21-27). The author notes that this strategy draws upon psychiatry, sociology, and social psychology "to describe 'self-esteem' and [the ways in which] it might be leveraged to effect buying behavior."

Other studies, such as those conducted by Stout and Leckenby (1986, 35-42), seek to measure viewers' emotional responses to advertising.

Advertising has become "the clear expression of a culture" (Baudrillard 1996, 166).[58]

A socially "relevant" advertisement such as the 1992 Benetton advertisement which featured the dying AIDS patient David Kirby, bed-ridden and surrounded by grief-stricken family members, is every bit as morbid as one of its artistic precursors, Matthias Grünewald's dying Christ. In its composition, the Benetton advertisement mimes other categories of religious works such as the pietà or certain depositions. The Benetton image also expresses something of the tenor of quasi-religious compositions, such as Jacques-Louis David's 1783 neoclassical painting, The Death of Marat. Benetton, by utilizing quasi-religious imagery or socially relevant pictorial narrative thus imbues its product with associational cachet. The subtext of such advertising campaigns hints at the greater "social good" or cultural awareness to be realized in the purchase of one of the company's products, a colourful article of clothing. By what means is this accomplished?

The semantic properties of the imagery selected by Benetton and other companies is of interest. In analyses of visual advertisements it is often alleged that connotative meaning is expressed through metaphor or metonymy[59], which are traditionally linguistic terms. It has long been the subject of debate as to whether or not visual elements (in an advertisement or a canonical work of art) have decipherable linguistic parallels. The art historian Meyer Schapiro (1969, 223) in focusing his examination upon the uses and meaning of the "frame" and the "ground" in visual productions, discussed what he saw as certain problems inherent in a semiotics of visual art, especially the dilemma regarding what, in fact, constitutes an arbitrary sign as well to what degree these signifying elements "inhere in the organic conditions of imaging and perception." The arbitrary nature of a sign depends, in a large part, upon its cultural context. Were this not the case, the symbolism and significance of Paleolithic painting would be readily apparent.

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[58] In an article critiquing a 1992 gallery photographic exhibition of selected Benetton advertisements which was entitled "Advertising and Social Issues: United Colors of Benetton," Rosen (1993, 19) cautions against "a deceptive cultural relativism in the form of advertising masquerading as Modern Art." Rosen invokes the authority of Baudrillard and Barthes: for both "the automous sign emerges as the result of the social collapse of the distinction between the economic and cultural spheres of society."

[59] See Forceville (1994) for a rationale of the existence of the pictorial metaphor in advertisement. Forceville cites Richards (1936/1965) as well as Lakoff and Johnson (1980), among others, who stress that metaphor (or the understanding of one thing in terms of another, usually by expressing the unfamiliar in terms of the familiar) is "primarily a matter of thought and only derivatively a matter of language."

Metonymy involves the notion of a "part" taking all the connotations, or the meaning of a "whole," e.g., the term "crown" is understood to stand for the monarch.

In discussing the extant theories about the existence of the non-verbal "sign," Lange-Seidl (1977, 30) identified two "fundamental and extreme points of view" which come from the disciplines of epistemology and logic. In the first, Lange-Seidl reiterates Habermas' (1970/73, 274) contention that "nonverbal signs belong to a pre-lingual operative intelligence, on which language is superimposed. In the second point of view, Lange-Seidl offers a modification of linguistics scholar Gerhard Frey's reflection theory, which suggests that "nonverbal signs belong to a grade of reflection (Lange-Seidl 1977, 46 n.40) which develops [its own?] symbols beyond language." Rather than subscribing to an "either, or" meta-model for the processes of sensory-perceptual signification in visual imagery, it seems more likely that cognition involves what may be understood best as akin to "massive parallel processing."

Recent work in the field of visual semiotics by Saint-Martin (1990, 183) expands upon the notion that rapidly developing computer systems theories can, paradoxically, aid in research which is directed toward the identification of visual semiotics. The scope and sequence of Saint-Martin's developed model for a semiotics of visual language builds upon her earlier work relating gestalt psychology's perceptual theories with visual art. In articulating visual semiotics, Saint-Martin identifies the basic elements of this visual language (the coloreme is its basic unit, for example); isolates the visual variables (colour, plasticity, and their respective subsets and qualifiers); analyzes sample syntaxes (topological relations, such as "neighboring," "order of succession," or "vectoriality" ; and identifies a "grammar" of sculpture."[60]

Advertising (and therefore its means and its methods) has become an increasing focus of interdisciplinary research in the fields of economics and semiotics (Nöth 1990, 476). While a discussion of the history of semiotics and its myriad forms is far beyond the scope of this thesis[61], the acknowledgment of the impact of the study of semiosis , or "message exchange" upon visual cultural production, such as the advertisement, is important. The visual advertising media[62] well lends itself to semiotical methods and analyses. As Guiraud (1971/1975, 5-14) notes, one of the seminal proponents of may be termed

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[60] See Saint-Martin (1977) Semiotics of Visual Language for the full discussion of these and other significant concepts.

[61] In the Preface to her Handbook of Semiotics, Winfried Nöth (1990) offers an apology for her ambitious undertaking, by citing Peter Schmitter (Kratylos 32 [1987]:1). In part, the vastness of the field known as "semiotics" is described in terms of Schmitter's poetic topography of an unknown country, as described by certain authors, each using different means (a variant, then, of the tale of three blind men describing an elephant).

> They not only use different names for the newly discovered country [Nöth's "semiotics"], but they also describe it in diverging ways....But since these descriptions are mostly quite diverse - some, for example, presenting the landscape of a moorland or a rugged highland, others an urban landscape...therefore one does not really know whether these are different regions and ecological areas of the same country, or whether these are, instead, different countries. (Ctd. in Nöth 1990, ix)

A fuller examination of the semiosis of high art imagery, exemplified and documented in the visual advertisement, is of future interest.

[62] As has been suggested earlier in this thesis, the recent trend in the advertising industry toward the coupling of audio stimuli with product, as in the advertisements which utilize as background music-with-a-message "hit songs" from twenty years or so ago.

"early semiotics" was the linguist Roman Jakobson (1896-1982)[63]. Jakobson's writings rarely deal explicitly with semiotics as a topic [64]. Because they discuss the relationship between semiotic analysis and the advertisement, three diverse proponents of this complex system will be introduced: Roland Barthes[65], Jean Baudrillard, and Umberto Eco.

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[63] Jakobson is acknowledged by Nöth (1990, 74-75), citing Krampen (1981) et al., as one of "the classics of semiotics." Jakobson's universal scholarship, as evidenced by his widely ranging texts on linguistics, has been most influential upon many academic areas, but especially upon semiotics. Umberto Eco referred to Jakobson as "semiotically biased from his early years" (Ctd. in Nöth 1990, 75).

[64] For a fuller discussion of Roman Jakobson's numerous contributions to the theoretical principles of several intellectual constructs, including semiotics, see Nöth (1990, 74-76). Nöth lists certain "epoch's" of Jakobson's research: a formalist period from 1914-1920; a structuralist period from 1920-1939; a semiotic period from 1939-1949, when he was associated with Hjemslev, among other members of the Copenhagen Linguistic Circle; and, an interdisciplinary period from 1949-1982 (1990, 75).

[65] While introduced herein in the context of semiotics, Roland Barthes (1915-1980) is most notable for his numerous essays and commentaries upon a wide range of cultural artifacts and productions. In "The Rhetoric of the Image" (1964/1985), Barthes assesses the visual advertisement in terms of semiotics. He introduces this topic by admitting that the justification of a visual semiotics is problematic, but that by studying the advertising image in particular, the process of describing a visual semiosis will be more easily accomplished.

Barthes (1964/1985, 33), as did Gombrich , justifies the examination of the advertisement in this way

> ...In advertising the signification of the image is undoubtedly intentional; the signifieds of the advertising message are formed a priori by certain attributes of the product and these signifieds have to be transmitted as clearly as possible. If the image [any image, therefore] contains signs, we can be sure that in advertising these signs are full, formed with a view to the optimum reading: the advertising image is frank, or at least empathic.

Roland Barthes (1964/1978, 10), in analyzing and re-thinking Saussure-ian semiotics [66], seemed to insist that there is always a linguistic component, even in visual images such as cinema, and visual advertising. Barthes (1978, 10) stated that "at least part of the iconic message is, in terms of structural relationship, either redundant or taken up by the linguistic system...it appears increasingly more difficult to conceive a system of images and objects whose signifieds [signifié] can exist independently of a language." This conclusion would seem to argue against a visual semiotics. In a fuller discussion of semiological constructs Barthes, in enlarging Saussure-ian and post-Saussure-ian semiotic analysis, assigns the following meanings: the signified is the "mental representation of the 'thing'" (1978, 42) ; the signifier, the substance of which is always material (sounds, images, objects), is understood to be the mediator of the signified (1964/1978, 47) ; and the signification is "the act which binds the signifier and the signified, an act whose product is the sign" (1964/1978, 48). To some degree, the images considered in this thesis have been analyzed using these constructs, in so far as these linguistic constructs were applicable. As Barthes suggests in his adjuration to test semiological principles in the area of linguistics (1964/1978, 60), a similar analysis must be applied to non-linguistic objects as well.[67] By non-linguistic objects, it will be presumed that Barthes meant those of the metaphoric order - works of Romanticism, Symbolism, certain films, Surrealist painting, and by extension then, advertisements which employ similar imagery. What must be understood is that the evident reciprocity of imagery between canonical art and the popular culture is indicative of an intimate relationship in which the roles of stimulus and response, or signifier and signified are mutable.

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[66] Ferdinand de Saussure (1857-1913) is considered to have been the founder of modern linguistics (Nöth 1990, 56). As Nöth reconsiders Saussure's place in the history of semiotics, she acknowledges his role as the founder of a related area of study, semiology, or a general theory of sign systems (1990, 56).

[67] What Barthes expressed is

> Though it will doubtless some day change its character, semiology must first of all...explore its possibilities and impossibilities....And indeed it must be acknowledged in advance that such investigation is diffident and rash: diffident because semiological knowledge at present can only be a copy of linguistic knowledge; rash because this kowledge must be applied forthwith , at least as a project, to non-linguistic objects. (1964/1978, 60).

The seemingly inevitable intellectual quagmire of the problems of unlimited[68], infinite semiosis and ungovernable, and even renegade polysemy involved in non-verbal signification should have proven daunting, even to Barthes. In 1964, Roland Barthes' "Rhetoric of the Image" was published in the journal, Communications . This essay criticized, deconstructed and semiotically analyzed an advertisement for pasta (Figure 95). Barthes' analysis of this seemingly straightforward advertisement for a humble, and inexpensive product included many layers of meaning, and messages. He notes that there are (at least) four messages in this advertisement. Firstly, Barthes addresses a bipartite linguistic message, at once both denotational and connotational, whose elements are comprised of the supporting caption and the product labels, and the additional "assonance" inherent in the name of the firm Panzani, which lends "Italianicity" (1964/1985, 33). A second message is derived from the image alone. This second order[69] imagery is tripartite: (1) the implied 'return from the market' , which is further analyzed as having "euphoric value" in the "return from the market," and the "freshness of the product" (versus pre-packaged tinned foods); (2) an added "Italianicity," which plays upon "exotic" foreign stereotypes (the "string bag"), as well as the colouration of the advertisement, which echoes the colours of the flag of Italy; (3) the aesthetic signified, observed in the very composition of the objects in the advertisement, which mimic the canonical abundance of the "still life" of the breakfast piece, or the laden table in seventeenth century Dutch art[70]; and, (4) the functional nature of the advertisement as what it is, an announcement or informative declaration[71].

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[68] See Eco (1990, 22-43) The Limits of Interpretation, for one of the author's many treatments of the logical extreme of "unlimited semiosis."

[69] It is not clear whether Barthes intended a hierarchical ordering. He notes the irrelevance of "order" within each category, but not among them. It would be interesting to compare his analysis with a cognitive model.

The impact which "The Rhetoric of the Image" had upon the advertising industry was, apparently, enormous. According to Blonsky (1992, 96-99)[72], "Barthes thought that ... he was discovering, perhaps for the first time, not that images bore symbols, but that the symbols were ordered in a language, associated, 'spoken' by a rhetoric analogous to that of a natural language." As summarized in a quote from Barthes' biographer, Louis-Jean Calvet, "At the moment when Barthes criticized advertising, he directly inspired advertising" (Ctd. in Blonsky 1992, 96). The immediate effect of Barthes' essay upon the advertising industry was lasting; and the application of semiotic principles to visual persuasion became a significant part of the marketing curriculum. Whether or not Barthes was "correct" in his application of semiotics to visual imagery, specifically that of the advertisement, seems moot[73]. "Adpersons," in the very design of their product, the advertisement, behave as though there were a semiotic solution, and the receivers of these "codes," consumers, seem to behave (respond) as though this were so.

Jean Baudrillard, who was born in 1929 in Reims, France, focused on a post-Marxian "consumer society" in his early works, such as The System of

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[70] I have expanded here upon Barthes' mention of the aesthetic component vis à vis "high art" imagery. Further explorations of this topic seem warranted.

[71] See Roland Barthes, "The Rhetoric of the Image", reprinted in Image Music Text (1964/1985, 32-51) for Barthes' complete analysis of the Panzani adverisement.

[72] Marshall Blonsky is a former pupil/acolyte of Roland Barthes'. Eco and Barthes each bestowed their imprimatur on Blonsky's writings (Blonsky 1995, vii-viii).

[73] According to Blonsky, "Through an irony that would have perhaps amused him, la sémiologie has been taught for two decades, thanks to Barthes, in the advertising schools, and the students know by heart his analysis of the Panzani ad" (1995, 97).

Objects (Les système des objets 1968). For a time, Baudrillard was associated with Barthes, at the École des Hautes Études. According to Douglas Kellner (1994, 4), much of Baudrillard's early writings alleged that in the consumer society, "advertising, packaging, display, fashion, 'emancipated' sexuality, mass media and culture, and the proliferation of commodities multiplied the quantity of signs and spectacles, and produced a proliferation of what Baudrillard calls 'sign-value'....the expression and mark of style, prestige, luxury, power, ...commodities [are] allegedly bought and displayed as much for their sign-value as their use-value, and the phenomenon of sign-value [has become] an essential constituent of the commodity and consumption in consumer society."

Umberto Eco, with great erudition and élan, wears several analytical hats with intellectual ease, including those of the novelist, the mediaevalist, and the semiotician. In A Theory of Semiotics (1976), we notice Eco's analytical process unfold. Among other topics, he discusses the inherent difficulties of identifying a visual/aesthetic semiotic, including an "upper threshold" for a semiotical analysis of culture (1976, 21-2). After a lengthy and logical intratext argument regarding the viability of a semiotics of aesthetics and art, Eco concludes that

> ...A work of art has the same structural characteristics as does a langue [the system of differences between signs; all possible signs, each different from the other, and all ensuing possible combinations]. So that it cannot be a mere 'presence'; there must be an underlying system of mutual correlations, and thus a semiotic design which cunningly gives the impression of non-semiosis. (1974, 271)

At its simplest analysis, the function of the sign, as Guirard introduces semiology is "to communicate ideas by means of messages. This implies a an object, a thing spoken about or referent, signs and therefore a code, a means of transmission, and...an emitter and a receiver " (1971/1975, 5). In establishing a model which illustrates these premises, Jakobson, according to Guirard, borrowed a communication theory diagram (Figure 96). The functions of communication, which Jakobson distilled to an essential six linguistic functions, that of: the referential, a fundamental function "which defines the relations between the message and the object to which it refers"; the emotive , which "defines the relations between the message and the emitter"; the conative or injunctive, which "defines the relation between the message and the receiver"; the poetic or aesthetic, which is defined as "the relation between the message and itself"; the phatic, which "affirms , maintains, or halts communication"; and, the metalinguistic, which "defines the meaning of any signs which may not be understood by the receiver" (Guirard 1971/1975, 5-9). These functions remain valid, and these six components have an obvious application to advertising practice. It could be argued, probably, that these communicative functions have application to analyses of canonical works of art as well.

Within the advertising industry, the proverbial "success story", by acclamation, is to be found in a London-based firm called Semiotic Solutions. This advertising firm utilized structuralist methodology[74] to re-jig the stale advertising strategies of British Telecom. The advertising mandate was to increase the amount of time which both men and women spend talking on the telephone. The approach included a campaign to persuade males (who typically used the telephone for "big talk," or business matters, that extended telephone "chats" ("small talk") were within their purview. By extension, then, Semiotic Solutions both exploited and exploded the cultural myths surrounding "idle female chatter" ("small talk"). This concerted validation of male "small talk," by extension and implication lent tacit approval to extant female "small talk." Thus, an additional, gender-biased cultural affect (females as "approval seeking")was exploited, to considerable financial success. Both males and females increased the time that they spent engaged in "small talk" on the telephone.[75] The dedicated semiotic approach of this firm was quite successful, and Semiotic Solutions increased its net worth fivefold in approximately three years (Cobley and Jansz 1997, 169-172).

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[74] In this sense, "structuralism" loosely refers to the systematic exploitation of perceived or "quanitified" cultural givens, and as such is a somewhat slippery modification of the theories of Claude Lévi-Strauss.

Overlapping its increased use of semiotic approaches to advertising design during the late-1970s and early 1980s, the advertising industry also re-discovered the seemingly natural cognitive attraction of the mind for the surrealistic advertisement. The arguably attention-grabbing, reality-violating principle of the surrealistic advertisement which leads to enhanced cognition has been introduced earlier. The underlying neuropsychological reasons for this have been investigated recently in a series of experiments by Dahlia Zaidel (1987; 1988; 1989).

Zaidel's early research (1986/1987) focused upon experiments which explored the structure of LTSM, or long-term semantic memory. Zaidel designed experiments which tested LTSM in "normal" subjects, which is presumed to mean subjects in which there was no evidence of cerebral damage. In her initial experiments, Zaidel was seeking to find out if there were measurable differences in pictorial semantics between the right and the left hemispheres of the brain[76]. Her results showed that the RVF (right visual field) and the LVF (left visual field) recognized pictorial information differently. Specifically, organized pictures were found to be recognized more rapidly in the LVF, which is the hemisphere of the brain typically associated with logical-verbal (including language production and language comprehension) schema (493).

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[75] The paper, describing this semiotic strategy in full, "Big talk, small talk - BT's strategic use of semiotics in planning its currrent advertising" (1995) won the 1995 "Best Paper Award" at the Market Research Society Conference. See Alexander, Burt, and Collinson (1995, 91-102).

[76] For complete experimental procedure and results, see Dahlia Zaidel (1987) "Hemispheric Assymmetry in Memory for Pictorial Semantics in Normal Subjects" in Neuropsychologia 25 (3): 487-495.

A subsequent series of experiments (1988) which investigated the accepted "schematic processing model" of cognition[77] theoretically queried three main areas of inquiry

> Are the schemata or structural frameworks with which we organize new information different in each hemisphere? Do the schemata representing our experiences lead us to expect different information depending on which cerebral hemisphere is involved in processing the data? In particular, are the schemata in each hemisphere equally effective in directing our attention to the unusual or the unexpected? (1988, 231)[78]

In sum, the results of this second series of experiments indicated that the left hemisphere "uses/stores schemata conducive to 'flexible' thinking strategies, while the right hemisphere uses/stores schemata that involve 'rigid' thinking strategies" (1988, 243).

In a third series of experiments, Zaidel and Kasher (1989) addressed the function of hemispheric memory with respect to what they termed "surrealistic" painting versus "realistic" paintings[79]. The experimenters indicated that pictures are good tools for studying mind/brain organization. Zaidel and Kasher stated that "unlike linguistic material, they [pictures] can tap a broad and diverse range of long-term semantic memory in both hemispheres" (1989, 617)[80]. The experimenters expressed the underlying premise that the "hemispheric status of the way in which the different art genres (or styles) treat reality is inherently interesting and theoretically important to neuropsychology, philosophy of art, and of language" (1989, 617). These researchers also sought to explore experimentally the hemispheric "nature of the relationships between language and art", a question which they felt had "gone largely unstudied systematically" (1989, 617). Zaidel and Kasher controlled the stimulus pictures based upon this criteria: each of the "surrealistic" paintings, in their configurations, violated physical laws of reality. In contrast, each of the "realistic" paintings conformed to expected physical laws. The results of this series of experiments were significant, and indicated that: "surrealistic [the experimenters' categorical terminology] pictures were remembered better in the left than in the right hemisphere" (1989, 623) [which is the opposite of what should be expected]; and, that left hemispheric memory is superior to that of the right in recognizing "surrealistic" pictures, i.e., "in normal subjects memory for scenes that are incongruous with respect to known reality is better in the left than in the right hemisphere" (1989, 635). As part of their conclusions, Zaidel and Kasher sought to explain how this left hemispheric superiority for "surrealistic" paintings could be explained. They concluded that two explanations were feasible: citing earlier studies by Hastie

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[77] In modern cognitive psychological conceptualizations, [old and new knowledge]..is said to be stored in long-term semantic memory (LTSM) a fundamental, highly organized repository of engrams with which incoming sensory information interacts. This interaction is important because through it our perceptual experiences are considered to attain meaning (Klatzky, 1975). One principle by which the organization is said to be maintained is the schema (Norman and Bobrow, 1976; and see Mandler, 1984). A schema is a unit of meaning or a complete strucural framework that may stand for several related concepts....What we understand or what we perceive depends upon the fit between the input and the appropriate schema. (Zaidel 1988, 231)

[78] For the full discussion of the methods and a discussion of the results in this controlled experiment, see D. Zaidel (1988) "Hemi-Field Asymmetries in Memory for Incongruous Scenes" in Cortex 24: 231-244.

[79] For the full discussion of the methods and a summary of the conclusions based upon the results of this series of experiments, see D. Zaidel and A. Kasher

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(1989) "Hemispheric Memory for Surrealistic versus Realistic Paintings" in Cortex 25: 617-641.

[80] Zaidel and Kasher, like many other researchers in such diverse disciplines as art history, cognitive psychology, semiotics, linguistics, and marketing cite the "paucity of systematic data about the cognitive and brain mechanisms underlying the perception and production of art works" (1989, 617).

I would like to repeat Zaidel's experiments, comparing responses between Magritte's surrealistic works and the mythological neo-classical works of J.-L. David, which are more "realistic" yet not readily decipherable to the uninformed viewer.

(1981), they suggested that "the encoding stage of a picture is not scheme-consistent with respect to knowledge-of-the-world" (1989, 636), therefore, (and citing previous findings by Eysenck and Eysenck, 1979) extra cognitive attention is given to the incongruous, or "surrealistic" scene, leading to good retention as a result of deeper semantic processing; conversely, Zaidel and Kasher speculated that "left hemisphere cognitive processing would appear to be better suited than the right's for tasks requiring increased attentional resources, possibly because 'deeper' level semantic processing is performed" (1989, 636).

Zaidel and Kasher extrapolated their results to propose a theory which would explain satisfactorily some cognitive connection between linguistic and pictorial semantics, e.g., between surrealistic paintings and verbal metaphors. As part of an hypothesis, they offered the following: "what characterizes the two [surrealistic art and linguistic metaphors] is that common elements form arrays that consist of specific violations of standard rules of semantic combinations, even if one is linguistic and the other pictorial...that the two share anatomical and functional substrates [in the left hemisphere] may not be surprising...moreover, it may be worthwhile to consider the possibility that 'equilibrium points' between violation and meaningfulness are marks of creativity" (1989, 637).

In conclusion, Zaidel and Kasher indicate that their experimental results suggest the following four conclusions

> First, art genre (or style) is neurologically multi-faceted, involving distinct hemispheric processes. Second, the recognition of surrealistic paintings appears to engage selectively the left hemisphere...memory for this type of painting appears to be related, in a way that has yet to be shown empirically, to language functions. Third, the distinction between surrealistic and realistic paintings, so far couched in psychoanalytic, aesthetic, and social explanations, can now be given anatomical and

> functional explanations in terms of characteristic storage/retrieval strategies in the left hemisphere. Fourth, ... metaphors are, in a certain sense, not a specifically linguistic phenomena, but rather the linguistic case of a general cognitive phenomenon. (Zaidel and Kasher 1989, 638)

The apparent dedication of the left hemisphere to the perception, apprehension, and cognition of surrealistic imagery may have significant importance to the advertiser. If the findings of Zaidel and Kasher are valid, then the use of surrealistic visual imagery in advertisements - crafted, potent tools of visual persuasion- would guarantee the actively engaged cognitive response on the part of the viewer.

Kahle and Homer (1988; 1986), researchers in consumer behaviour and advertising, respectively, sought an explanation for the increased usage of surrealistic imagery in advertisements. As an explanation for this phenomenon, they offered a "social adaptation theory," which they defined as "a neo-Piagetian account [which] implies that cognitions function to facilitate [an individual's] adaptation to an individual's environment. [In other words] persons seek equilibrium with the environment by assimilating new information into existing schemata while accommodating new mental structures to incorporate new, discrepant information" (1986, 52). So, each individual constantly evaluates incoming information, and "slots" that information which "slots" most easily into cognitive partitions, and then expends more cognitive processing "effort" in tackling unexpected or seemingly discrepant information (surrealistic imagery). As a result of controlled experiments using surrealistic imagery in advertisements[81] Kahle and Homer concluded that surrealistic imagery in an advertisement, especially when coupled with verbal "priming," significantly increased the experimental group mean for purchase intention (1986, 54). In other, later research (1988, 251)[82], Kahle and Homer concluded that the social adaptation theory "implies that the nonverbal material in surrealistic advertisements provides an important part of the impetus for optimal processing of information in advertisements." They also suggested that the use of surrealism may be particularly potent in advertisements because surrealism, apparently, draws strongly upon and influences the subconscious. The authors call for additional research.

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[81] See Kahle and Homer (1986) "A Social Adaptation Expalantion of the Effects of Surrealism on Advertising" in Journal of Advertising 15 (2): 51-54, 60) for complete experimental methods, hypotheses, and results.

Amanda Crames (1990)[83], experimented with surrealistic advertisements, testing for their effectiveness in "selling" luxury products. Her subjects were classified according to the "clustering" techniques reported by Weiss, and which were discussed briefly in this thesis in Chapter One. Crames used as subjects members whose backgrounds would place them into the "Shotguns & Pickups" category, and those whose background variables would place them into the "Money & Brains" category. Crames concluded that the surrealistic ads appealed more to members of the "Money & Brains" group than to members of the "Shotguns & Pickups" group. Her findings also indicated that surrealistic ads, as she decribed them, were rated higher when qualities relating to status and cultivation were queried[84]. The simplified conclusion seemed to be that the higher the level of education of a viewer, the greater the likelihood of that viewer's exposure to canonical art/education and art movements, the greater the positive response of that viewer to intellectually provocative or reality-violating "surrealist" advertisements.

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[82] See Kahle and Homer (1988), "Surrealism as Nonverbal Communication in Advertisements: A Social Adaptation Theory Perspective" in Nonverbal Communication in Advertising, edited by S. Hecker and D. Stewart, pp. 245-251, for a fuller account of experimental methods, results, and conclusions.

[83] Amanda Crames was a graduate student of Paul Messaris's. I owe him thanks for graciously supplying me with a copy of Crames's unpublished M.A. research.

[84] For a fuller discussion of the experiment and results, see Amanda Crames's (1990) unpublished thesis, "Surrealism and Linguistic Complexity in Ad Messages: Viewers' Interpretations of and Responses to 'Difficult Ads'" completed for the Annenburg School for Communication, Philadelphia, Pennsylvania.

See also Paul Messaris (1997) Visual Persuasion, 236-8, for his synopsis of Crames's research.

Most recently, Messaris (1997) addressed the usage of surrealistic imagery in advertisements. As a segue way into the topic, Messaris offers an advertisement for Saab automobiles (Figure 97). This image features the head of a man whose forehead has been replaced with the front end of a Saab automobile. The car's "head lamps" are formed by the man's eyes. Messaris suggests that "this man/car image may be somewhat reminiscent of paintings by the surrealist René Magritte" (1997, 9)[85]. Closer to the visual mark, however, than any of Magritte's discongruous conflations is the Dada artist Raoul Haussmann's photomontage Tatlin at Home 1920, (Figure 98). In a sub-textual analysis, Messaris explained the Saab advertisement as follows

> The smooth meshing of the man's features with those of the car is evidently meant as a representation of the car's perfect responsiveness to its driver, who is made to feel as if the car is an intelligent extension of his own body....an image of a concrete physical event or situation (...merger) is used as a means of evoking an analogous abstract concept (...automotive responsiveness). (Messaris 1997, 9)

Messaris, citing Homer and Kahle (1986), notes the "pervasive influence of surrealism on luxury product advertising" (1997, 236)[86]. He also notes that surrealistic advertising is frequently (and "deliberately") modeled after the artistic production of René Magritte[87].

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[85] Messaris may have been thinking of certain of Magritte's murals from the fifties, such as "The Enchanted Domain" series, which was commissioned in 1951 for the Municipal Casino in Belgium, or works such as Collective Invention (1934) which showed the beached composite figure of the lower torso and legs of a female attached to the head of a fish. While the overriding ideas are grossly similiar to those of the Saab ad, the stronger similarity between it and the Haussmann are more compelling,

[86] Unrelated more empirical research by the author of this thesis, in the form of collected clippings of visual advertisements (including, but not limited

In an attempt to situate surrealistic advertising imagery within the matrix of ideology which was first articulated by John Berger in the early 1970s, Williamson (1978/1990, 131) discussed both the cultural image and the myth of Surrealism, and asked "What use can this myth serve in advertising?" Williamson lightly traced the now entrenched popular cultural connections among areas like psychoanalysis, dream imagery/symbolism and Surrealism, and concluded that despite incongruous juxtapositions, the viewer will seek an underlying, hidden meaning in the presented image, even if such a connection does not exist. In essence, the cultural artifact of the work of art (Surrealism) lends a cultural, even intellectual cachet to the surrealistic advertising image.

The inherent lack of propositional syntax is less problematic than one would suppose: "It is precisely this absence of explicit relationships that makes us assume a link deeper than we can say - indeed the more the objects are disjunct the greater the unconscious link we expect" (Williamson 1978/90, 132). Williamson's indictment of advertisements as ideology includes the suggestion that the use of surrealism in advertisements is especially cunning, as the disjunctions, or the misrepresentations have "order" and "rightness" about them: "In surrealistic pictures we assume a logic of connection between things simply because they are presented as connected...The use of surrealism itself as a referent system helps advertising to protect these properties from exposure, by appearing to expose them itself" (Williamson 1978/1990, 134).

While a number of authors have identified certain Magritte-ian surrealistic imagery which has been adopted since the late-seventies by

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to, surrealistic ads) for over a decade, has led the author to a similar conclusion.

[87] The author of this thesis independently came to a similar conclusion.

advertising corporations (including Golden 1993; O'Brien 1986; Messaris 1997; Solso 1994; Williamson 1978/1990) one of the fullest accounts of the very real (as opposed to "surreal") connection between the Belgian sometime-Surrealist and the advertising industry was presented by Georges Roque (1983). In his fully developed work entitled Ceci n'est pas un Magritte: Essai sur Magritte et la Publicité, the author traces the artistic development of the Belgian artist, focusing equally upon the surrealistic aspects of Magritte's works, but introducing as well Magritte's many, very reluctant, forays into the world of advertising[88].

Roque established that Magritte worked in the field of advertising at several points in his career, when the artist needed the money. The earliest of these works, dating from 1918-1920, are described stylistically as in the then-prevalent Art Nouveau style. A slightly later work, the title page for a musical score entitled Marche des Snobs 1924 (Figure 99) betrays nothing of what would become Magritte's trademark surrealist style in the late 1920s. In the 1920s, Magritte's style shifted to what Roque describes as a "cubo-futurist style" (1985, 67). One of these early work, Nude 1919 (Figure 100) is representative of this style. At this time, the twenty-one year old Magritte was working in the family business: his father, Léopold, owned a successful tailoring shop, and Magritte's mother Adeline was a milliner (Meuris 1994, 11). Between 1923 and 1925, Magritte designed ads for the important Belgian fashion house Norine. In 1927, Magritte designed a brochure for the prestigious furrier Samuel. Roque describes the new "look" of Magritte's artistic efforts, writing that

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[88] Roque includes a Liste des Travaux Publicitaires et Couvertures de Partitions Musicales Réalisés par René Magritte, a catalogue of all the known advertising works produced by Magritte. The catalogue is authored by Yves Gevaert, and includes advertising posters, postal cards, newspaper advertisements, sheet music covers, and other heretofore undescribed works by Magritte (1983, 197-200).

> In it are 20 reproductions of designs in ink and pencil, highlighted with watercolor and combined with such found elements as photographs, prints, and scraps of paper which were glued to the brochure....the poetic texts accompanying them are attributed to Magritte's friend, Paul Nougé. This was doubtless one of the first attempts to 'divert' advertising into a more poetic purpose.
> (Roque 1985, 67)

In 1931, Magritte and his brother Paul became business partners. They founded an advertising illustration company, and named it the Dongo Studio. The collaboration seems to have lasted for about five years, until 1936. As Roque reports, most of the advertisements uncovered from this venture consisted of "small cardboard posters made for wholesalers which were meant to be left at retail stores, tobacco shops, pharmacies, and bars" (1985, 67). Roque characterizes the style of these works as "dominated by a desire for efficiency , legibility, and restraint that excluded all humor" (1985, 67).

Magritte returned to advertising only at the times when commissions from his artistic production slowed, and he had to earn money rather quickly. In his advertising commissions from the period at the end of World War II, Magritte incorporated what were by then well-established surrealist themes into advertisements for the perfume companies Mem and Provence. In an ad for perfumes by Mem (Figure 101), it is clear that Magritte's artistic interests and life's economic demands were overlapping. The visual theme of Mem advertisement would be re-addressed a number of times by the artist. A gouache Magritte completed in 1948, The Voice of Blood (Figure 102), is offered as one example of the merging of art and advertisement for Magritte.

In 1965, Sabena airlines commissioned from Magritte a design for the cover of their in-flight magazine. Of interest with this commission is the fact that the airline sought out "Magritte the Surrealist artist," rather than Magritte the illustrator (Roque 1985, 69). The theme which Magritte chose for Sabena was a variation of another, slightly earlier work The Big Family, 1963.

While the general interest in Surrealistic art has waxed and waned over the decades [89], the appeal of Magritte seems to have endured in the fields of graphic design and advertising. Significant numbers of Magritte-mutations appear in the press, and especially in the "higher end" luxury product categories. A variation of The Voice of the Winds 1928 (Figure 103), an evocative work whose pictorial vocabulary would be re-worked a number of times by the artist, finds a new iteration in and advertisement for Sony Trinitron Computer screens (Figure 104). The visual and cognitive challenge of the painting Not to be Reproduced (Portrait of Edward James) 1937, (Figure 105), enjoys a reflective resurgence in a recent Hitachi advertisement, (Figure 106). Infinitely raining figures as in Golconde 1953 (Figure 107) repeat themselves in ad advertisement for life insurance in which the trademark, bowler-hatted man of Magritte's appears as the central figure (Figure 108); in an ad for a fine liqueur (Figure 109), which includes yet another Magritte motif, the umbrella from Hegel's Holiday, 1958; on the cover of a gourmet beer-brewer's magazine (Figure 110); and on the dust jacket for a book (Figure 111). A visual play upon Magritte's 1965 The Blank Cheque (Figure 112), is recognized in an advertisement for an expensive Swiss watch (Figure 113), a Grand Marnier advertisement (Figure 114), or Johnnie Walker premium Scotch whisky (Figure 115).

Proving the point of the pervasive influence of the art of Magritte in current advertising is not difficult; ignoring the visual evidence is impossible. Well-known Magritte images vie with the lesser known, pressed into service to persuade. Perspective: Madame Récamier 1958 (Figure 116) is resurrected for Compac computers (Figure 117). The fetishism and titillation of a 1947 work, The Philosophy of the Boudoir (Figure 118) re-emerges as Demi Moore in painted "drag" sells us a toney glossy magazine (Figure 119).

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[89] Interest in more "representational" art (if surrealism qualifies) seems to be enjoying a resurgence.

Among the more recurrent images are those related to Magritte's "face obliterating works," such as The Pleasure Principle (Portrait of Edward James) 1937 (Figure 120) or The Road to Damascus 1959. In these and numerous other works Magritte either replaces the face with something else (Figure 120) or removes altogether, as in The Road to Damascus. Advertisers frequently adopt this "altered head" motif in advertisements, and examples include the following: a Benson & Hedges advertisement (Figure 121); an Armani diffusion designer clothing advertisement (Figure 122); a fashion spread advertising British fashion (Figure 123); a recent cover for Alberta Report, a right wing publication (Figure 124); a magazine cover for the alternative living New Age journal (Figure 125); an advertisement from a bank, hoping to attract lucrative student loan business (Figure 126); and a fashion layout for Vogue magazine (Figure 127), which couples the obliterated face with another canonical Magritte motif of the paradoxically floating granite boulder, as in one of the most well-known of Magritte's paintings, The Castle in the Pyrenees 1959 (Figure 128).

The visual dissonance of altered scale was another of Magritte's visual vehicles. Certain echoes of works such as The Listening Room 1953 (Figure 129) are to be found in a range of alcohol ads: an advertisement for Grand Marnier, a firm which pioneered the use of Magritte-ian imagery in its advertising campaigns, (Figure 130), is itself parodied in an ad for Molson Canadian "Blue" beer (Figure 131). The advertisement for Concord brand luxury watches (Figure 132) is reminiscent of Magritte's The Tomb of the Wrestlers 1960 (Figure 133).

In perhaps the most paradoxical turn of all, the deliberate purloining, appropriating, and parodying of Magritte's surrealist works is ubiquitous, and shows no sign of disappearing from the visual vocabulary of the advertisers. Magritte, and other artists such as Andy Warhol and Roy Lichtenstein, worked in advertising only reluctantly. But what Magritte touched upon in his comments on the true art of painting - that a painting should impress the viewer immediately - is also a prime directive for the successful advertisement. The visual dissonance which is essential in surrealism, and utilized in surrealist advertisements, cognitively taunts and thus engages the mind. The operant cognitive processes involved in the viewer's apprehension of the advertisement, it is hoped by the advertiser, will lead to eventual and complicit assent, purchase, or brand-name identification on the part of the potential customer. Surrealistic imagery forces us to take another look, whether at a painting, or at an advertisement.

Chapter Six

Conclusion(s)/(In)Conclusions towards the "Hypotheoses" of Cultural Hyperreality

A number of conclusions may be drawn regarding both the function and the arguably widespread use of what may be termed canonical high art imagery in both recent and current visual advertising. These conclusions will be summarized briefly in terms of the research methodology which was introduced in Chapter One. Final remarks will reflect not only these methodologies, but also conclusions related to certain hypotheses which were identified as well in Chapter One. Closing remarks, however, will be both theoretically and stylistically in keeping with the postmodernist, less traditional approach of this thesis.

The most obvious of these conclusions, and the most important from the advertiser's viewpoint is that the method which capitalizes upon canonical, so-called "high art" images re-employed in visual advertisements is, petitio principii, a successful one. Discussion of copious examples of this widespread use of what could be termed canonical high art imagery re-employed in visual advertisements has been offered throughout the body of this thesis. The use of canonical art imagery, it may be hypothesized, acts further as a salve which assuages, however fleetingly, that universal human condition of intellectual insecurity (in effect, psychic pain). The degree to which such an image triggers an emotional, intellectual, or cognitive response depends upon the targeted viewer's level of sophistication, or prior art historical education.

Among the analytical systems mentioned in Chapter One which are imposed upon visual imagery, including that of the visual advertisement, are semiotic/sociosemiotic models. It has been demonstrated that current visual advertisement campaigns consciously exploit varying methods of semiosis. Typically, the successful visual advertisement which utilizes elements of representational canonical art capitalizes upon the polysemous and powerful nature of the visual image, "speaking" simultaneously, therefore, in both the general and the specific. A wide audience is addressed, yet the individual viewer, paradoxically, feels both privileged and "understood" ('like me" versus "not like me").[90] If a linguistic matrix, such as semiotics, is not viable for the analysis of visual imagery per se, the limited use of anchoring text (language) in conjunction with any visual advertisement is essential, and functions in the manner which is somewhat analogous with that of the title of a painting, thus restricting polysemy, or infinite semiosis.

An interesting adjunct to this twentieth-century movement of art imagery from its more traditional venues of the gallery or the museum to those of the commercial arena of the visual advertisement and popular culture must be the caveat that certain semantic shifts have already occurred in the removal of works of art from their original settings and the re-housing of them in galleries or private collections. Nevertheless, the general public's awareness of venue, with regard to major works of art, relates more to the "temples of art" such as the gallery or the museum. So the semantic shifts, which occur when "high" art canons move to the visual advertisement and the realm of popular culture, will vary. This variation of semantic shift has been well-documented in both the body of this thesis and in the pertinent selected visual examples which augment the verbal exegeses.

In general, visual imagery, which includes "high" art and visual advertising, has been identified as a potentially useful tool for investigating the phenomenon of human visual cognition. Since the very essence of the visually-structured, verbally anchored advertisement is ultimately monosemous, and the message of such an advertisement is directed rather than diffuse, analysis of the visual imagery employed in advertisements should aid the semiotician in proving or disproving the viability of a model for visual language or a visual semiotics. Implicit is the potentially heretical idea that art works may be constructed paradigmatically rather than "created." The issue of the existence (or not) of a quantifiable visual language which contains visual grammatical, semantic, or syntactical parallels to verbal language and linguistics remains open. A survey of the research pertinent to this issue indicates that whether or not there are visual parallels to verbal elements, the tools of persuasion such as the visual advertisement (and, perhaps, other forms of visual propaganda) are employed as though such parallels exist. However, purely linguistic models may not be wholly suitable analytical matrixes for either crafting or deconstructing visual advertisements. In addition, it may be concluded that the visual imagery which is employed in the successful advertisement is, a priori, culturally bound. An hypothesis regarding gender-specificity in either the crafting or the comprehension of visual advertisements is reserved, but it may be generalized that many successful visual advertisements employ sexually-loaded imagery. The cognitive issues surrounding both the genesis and the perception of visual imagery need continued study.

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[90] Baudrillard (The System of Objects 1968/96, 182) referred to advertising as "a plebiscite whereby mass consumer society wages a perpetual campaign of self-endorsement."

In terms of the kinds of visual imagery which are most successfully employed in visual advertisements, there are numerous permutations of so-called "high art" canons which are employed by advertising art directors, including (but not limited to) the general categories which were introduced in Chapter Three of this thesis: Art Appropriated; Art Incorporated; Art Adapted; Artsy Eroticism; Art Endorsed; and Art Implied/Inferred. Examples of these categories form the bulk of the illustrative figures included herein. It has been demonstrated that the reality-violating principles inherent in "surrealistic" imagery have led to the use of so-called surrealistic imagery (reality-violating imagery) as one of the most potent cognitive lures for visual advertising. This conclusion suggests the potential of cognition-boosting visual tools such as reality-violation in arenas as diverse (or not) as those of education and political propaganda.

The cognitive potency of the surrealistic image has been demonstrated experimentally. Recent, albeit isolated, neuropsychological experimental results point to the surprising conclusion that the left cerebral hemisphere (the site which is traditionally accorded logic, language, and other analytical functions) is most receptive to surrealistic (reality-violating) visual imagery. Cognitive processing of other visual information (excluding surrealistic imagery), such as realistic art seems to occur in the right cerebral hemisphere (the site which is normally accorded "creativity"). Sequitur, these surprising results may have important implications for both past and future histories of art, and require more investigation.

Most interesting is the apparently fundamentally reciprocal, mutually-parasitic, near-cannibalistic nature of the current relationship between art and culture. This relationship appears to include certain essential components - art and its acquisition, acquisition and acculturation, art as advertisement, advertising "art." We are approaching, perhaps, Debord's society of the spectacle[91] . We are at once both the banquet guests and the main course at postmodernism's ever more spectacular commodity feast. We seem to be, in fact, what we consume. The boundaries between the "high" and the "low" in visual productions are increasingly mercurial, and the high degree of slippage between consumer imagery and canonical "high" art imagery underscores this state of flux. Art consumes culture, which consumes art consuming culture, and then itself; and, as in the inherent dilemma which faced the Ourobouros serpent, the hermetic paradox of the ultimate consequence at the moment in which the serpent consumes its own neck, and then its own head becomes imminent, and seems to parallel an immanent Baudrillardrian hyperreality - that uneasy state which exists between "Art" and "Culture" in a postmodern, pre-millenarian, post-consumer culture.

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[91] See Guy Debord (1967/77), The Society of the Spectacle. This short pamphlet addressed many issues, most notably, in terms of this thesis, those observations of "Commodity as spectacle" (clauses 35-53), and "Negation and consumption within culture" (clauses 180-211).

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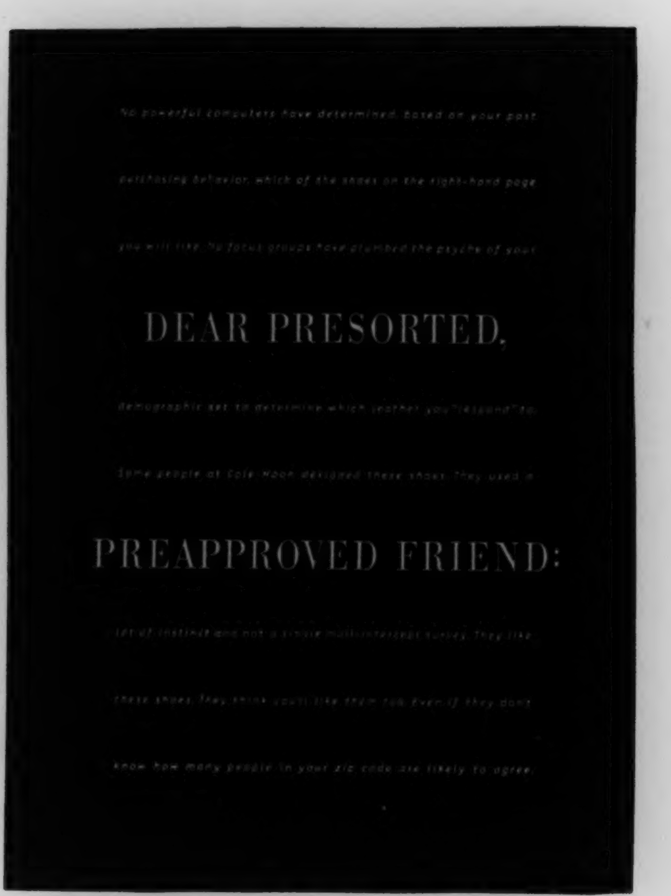

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Figure 1

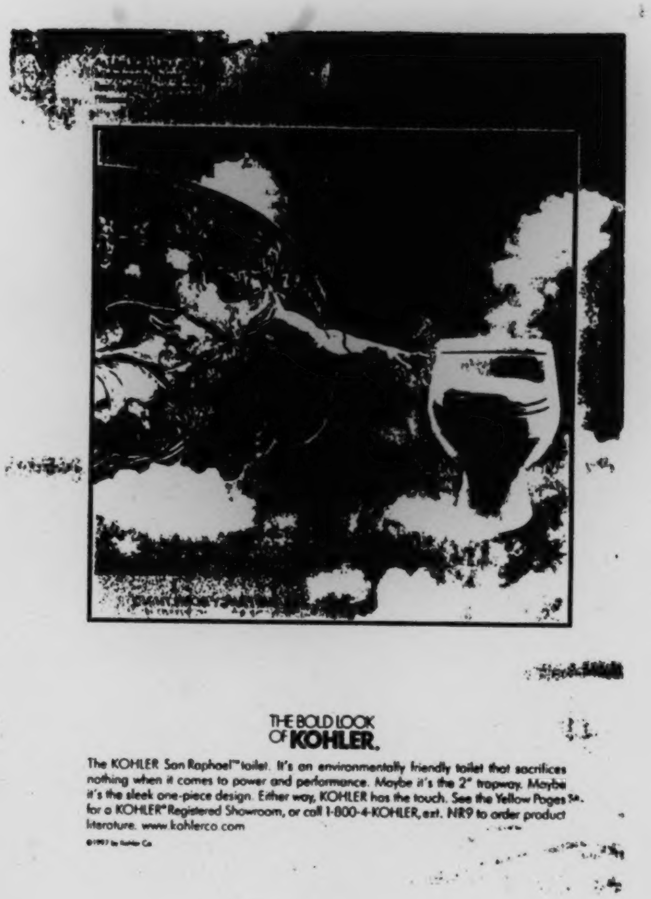

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Figure 2

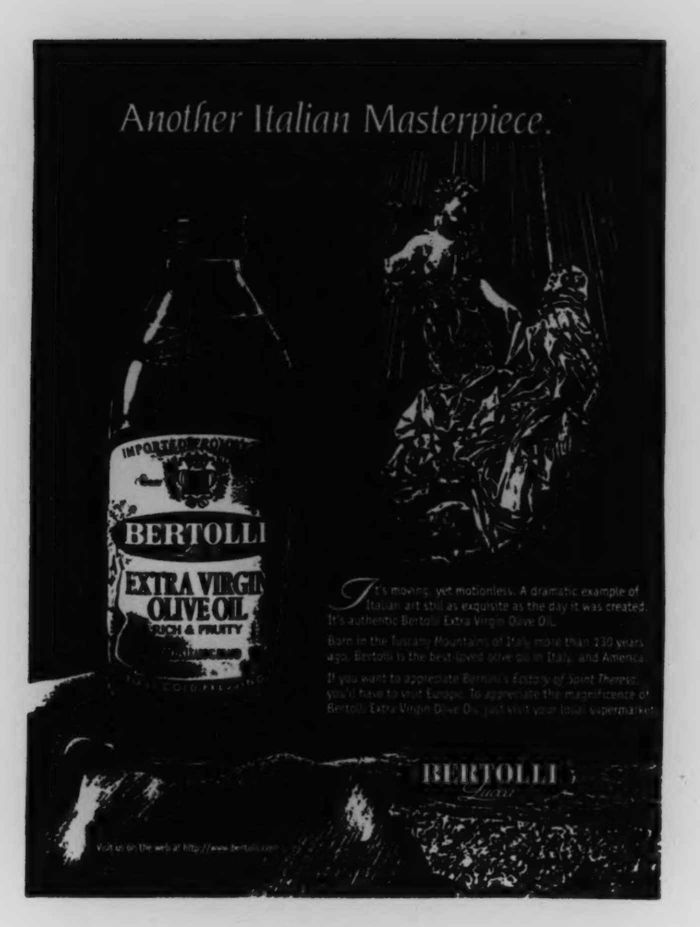
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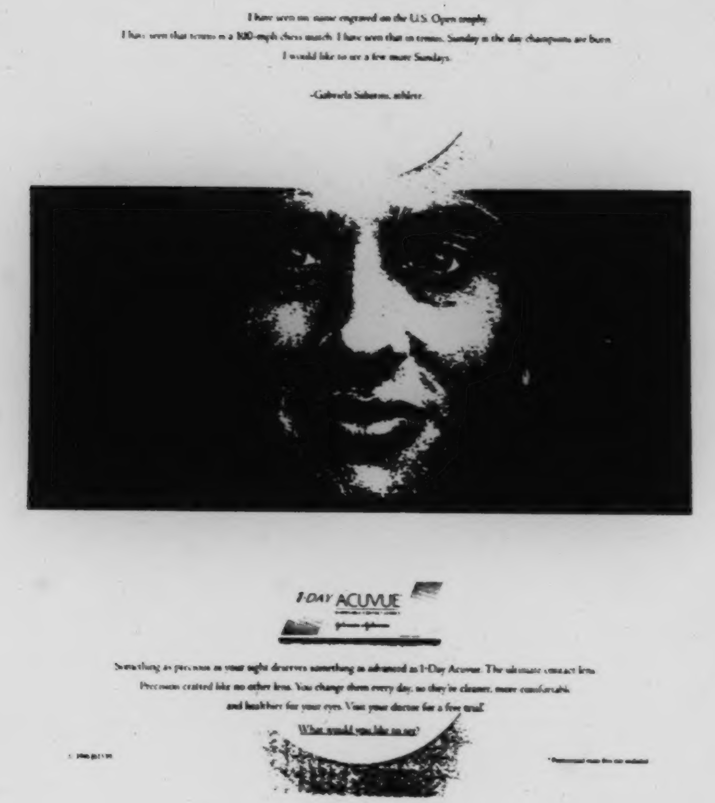
Figure 3



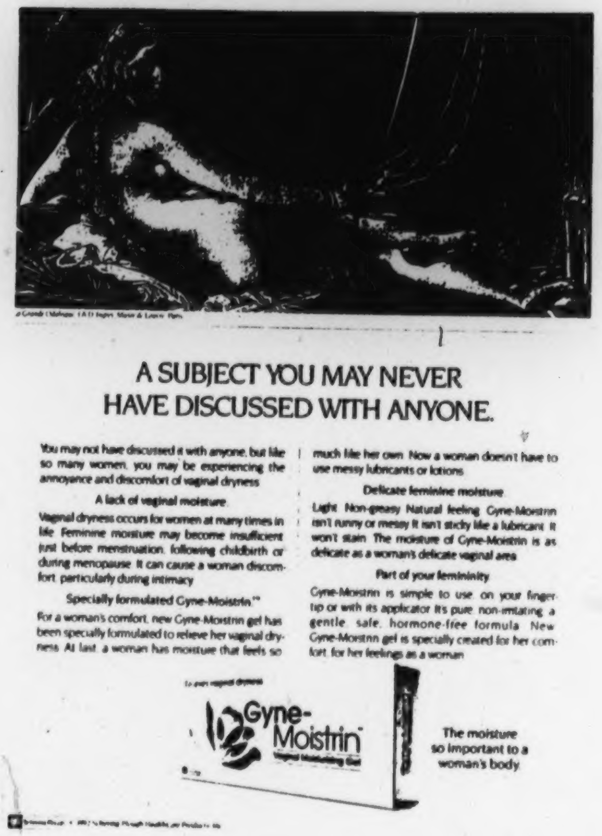
I have seen my name engraved on the U.S. Open trophy.
I have seen that tennis is a 100-mph chess match. I have seen that in tennis, Sunday is the day champions are born.
I would like to see a few more Sundays.

-Gabriela Sabatini, athlete.

Something as precious as your sight deserves something as advanced as 1-Day Acuvue. The ultimate contact lens.
Precision crafted like no other lens. You change them every day, so they're cleaner, more comfortable
and healthier for your eyes. Visit your doctor for a free trial.

What would you like to see?

Figure 4



Gyne-
Moistrin

A SUBJECT YOU MAY NEVER HAVE DISCUSSED WITH ANYONE.

You may not have discussed it with anyone, but like so many women, you may be experiencing the annoyance and discomfort of vaginal dryness

A lack of vaginal moisture

Vaginal dryness occurs for women at many times in life. Feminine moisture may become insufficient just before menstruation, following childbirth or during menopause. It can cause a woman discomfort, particularly during intimacy

Specially formulated Gyne-Moistrin™

For a woman's comfort, new Gyne-Moistrin gel has been specially formulated to relieve her vaginal dryness. At last, a woman has moisture that feels so much like her own. Now a woman doesn't have to use messy lubricants or lotions

Delicate feminine moisture

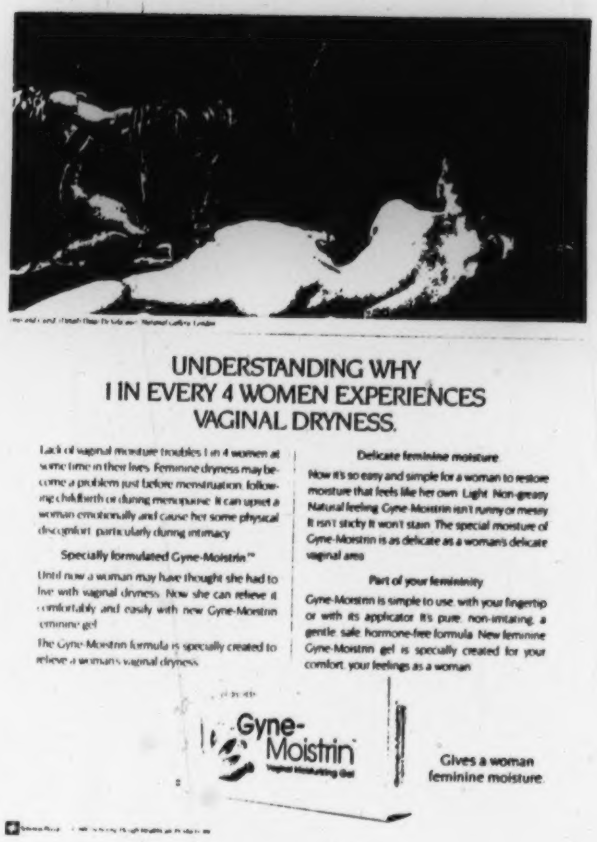
Light. Non-greasy. Natural feeling. Gyne-Moistrin isn't runny or messy. It isn't sticky like a lubricant. It won't stain. The moisture of Gyne-Moistrin is as delicate as a woman's delicate vaginal area

Part of your femininity

Gyne-Moistrin is simple to use, on your fingertip or with its applicator. It's pure, non-irritating, a gentle, safe, hormone-free formula. New Gyne-Moistrin gel is specially created for her comfort, for her feelings as a woman

The moisture so important to a woman's body

Figure 5



Gyne-
Moistrin

UNDERSTANDING WHY 1 IN EVERY 4 WOMEN EXPERIENCES VAGINAL DRYNESS.

Lack of vaginal moisture troubles 1 in 4 women at some time in their lives. Feminine dryness may become a problem just before menstruation, following childbirth or during menopause. It can upset a woman emotionally and cause her some physical discomfort, particularly during intimacy

Specially formulated Gyne-Moistrin™

Until now a woman may have thought she had to live with vaginal dryness. Now she can relieve it comfortably and easily with new Gyne-Moistrin feminine gel

The Gyne-Moistrin formula is specially created to relieve a woman's vaginal dryness

Delicate feminine moisture

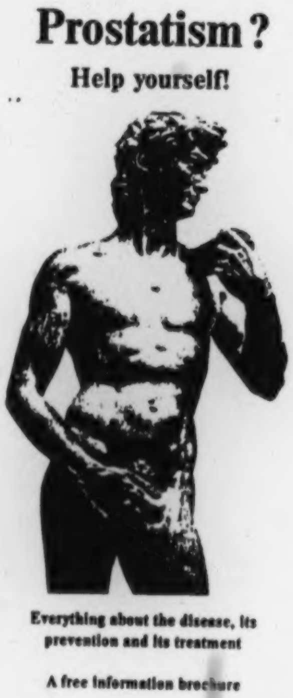
Now it's so easy and simple for a woman to restore moisture that feels like her own. Light. Non-greasy. Natural feeling. Gyne-Moistrin isn't runny or messy. It isn't sticky. It won't stain. The special moisture of Gyne-Moistrin is as delicate as a woman's delicate vaginal area

Part of your femininity

Gyne-Moistrin is simple to use, with your fingertip or with its applicator. It's pure, non-irritating, a gentle, safe, hormone-free formula. New feminine Gyne-Moistrin gel is specially created for your comfort, your feelings as a woman

Gives a woman feminine moisture.

Figure 6



Prostatism ?

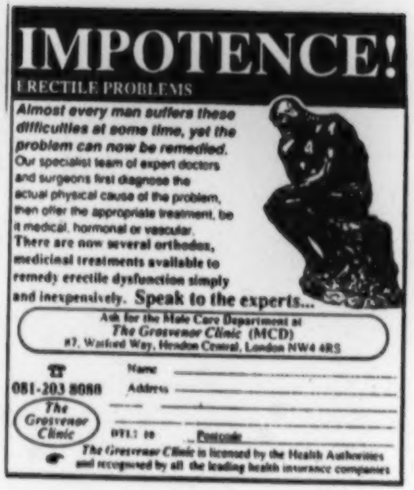
Help yourself!

Everything about the disease, its prevention and its treatment

A free information brochure

Figure 7

Figure 8



IMPOTENCE!

ERECTILE PROBLEMS

Almost every man suffers these difficulties at some time, yet the problem can now be remedied.
Our specialist team of expert doctors and surgeons first diagnose the actual physical cause of the problem, then offer the appropriate treatment, be it medical, hormonal or vascular.
There are now several orthodox, medicinal treatments available to remedy erectile dysfunction simply and inexpensively. **Speak to the experts...**

Ask for the Male Care Department at
The Grosvenor Clinic (MCD)
87, Watford Way, Hendon Central, London NW4 4RS

☎ 081-203 8080

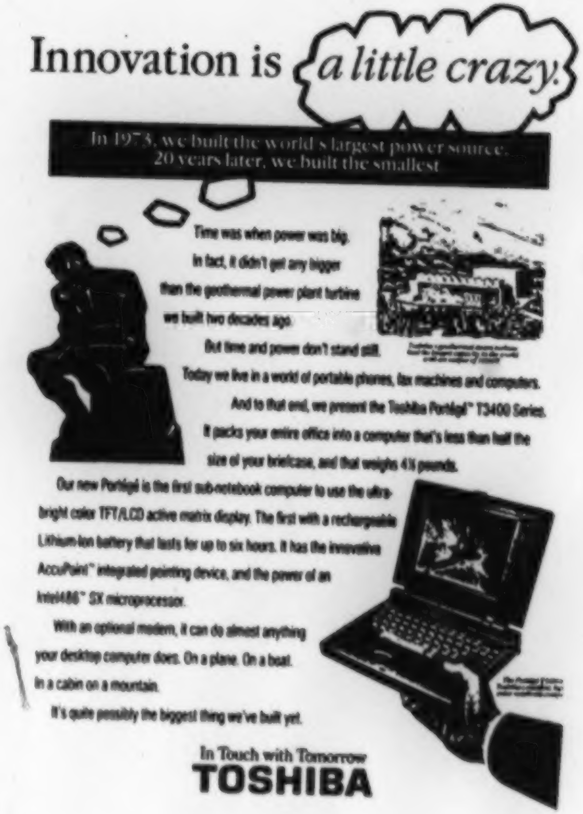
Name
Address

DTL1 10 Postcode

The Grosvenor Clinic

The Grosvenor Clinic is licensed by the Health Authorities and recognised by all the leading health insurance companies

Figure 9



Innovation is *a little crazy.*

In 1973, we built the world's largest power source.
20 years later, we built the smallest

Time was when power was big.
In fact, it didn't get any bigger
than the geothermal power plant turbine
we built two decades ago.

But time and power don't stand still.
Today we live in a world of portable phones, fax machines and computers.

And to that end, we present the Toshiba Portégé™ T3400 Series.
It packs your entire office into a computer that's less than half the size of your briefcase, and that weighs 4½ pounds.

Our new Portégé is the first sub-notebook computer to use the ultra-bright color TFT/LCD active matrix display. The first with a rechargeable Lithium-Ion battery that lasts for up to six hours. It has the innovative AccuPoint™ integrated pointing device, and the power of an Intel486™ SX microprocessor.

With an optional modem, it can do almost anything your desktop computer does. On a plane. On a boat. In a cabin on a mountain.

It's quite possibly the biggest thing we've built yet.

In Touch with Tomorrow
TOSHIBA

Figure 10

Figure 11

MASTERPIECES IN GOLD
SEIDENGANG
LONDON
JEWELERS
Established 1926

Figure 12

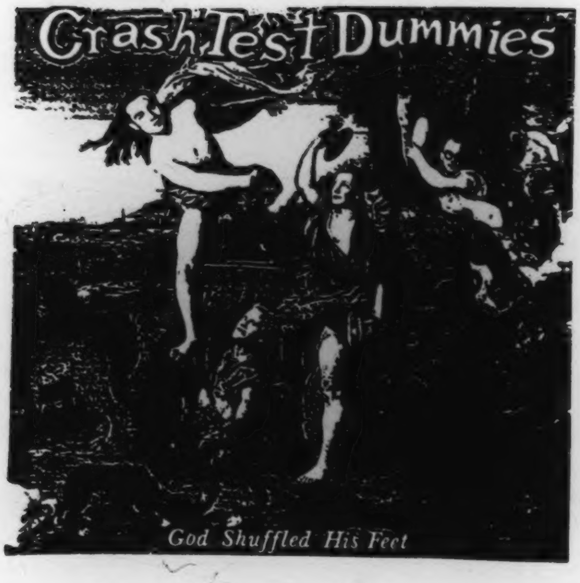

Crash Test Dummies
God Shuffled His Feet

Figure 13

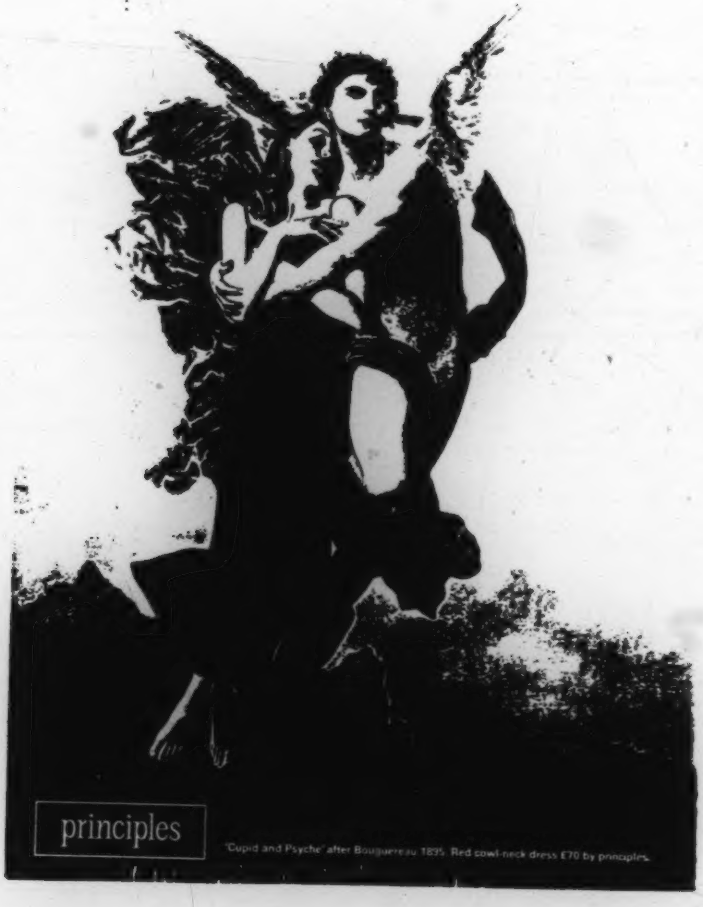
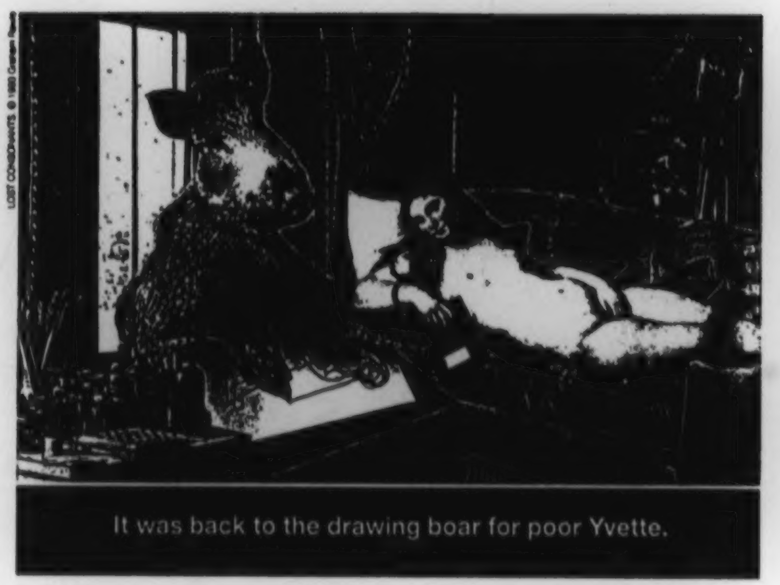

principles
'Cupid and Psyche' after Bouguereau 1895. Red cowl-neck dress £70 by principles.

Figure 14


It was back to the drawing boar for poor Yvette.

LOST CONSONANTS © 1990 Graham Rawle

In Paris, you drop the 'd'.

Figure 15

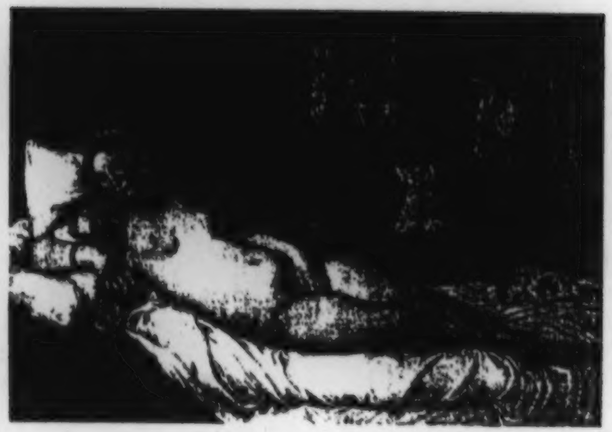


Figure 1·6

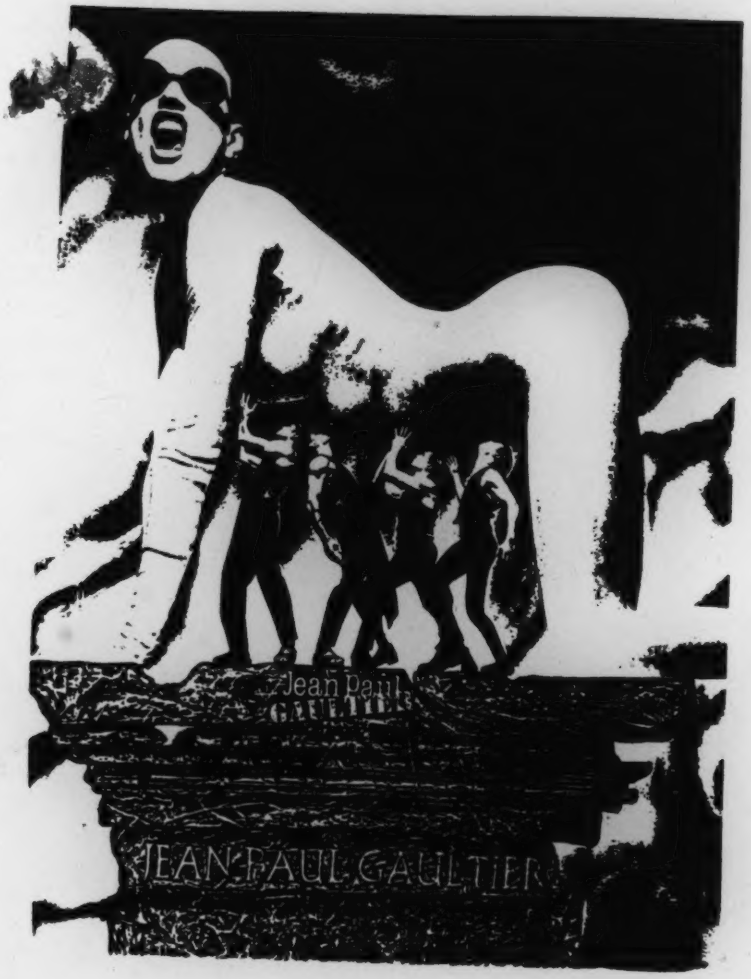
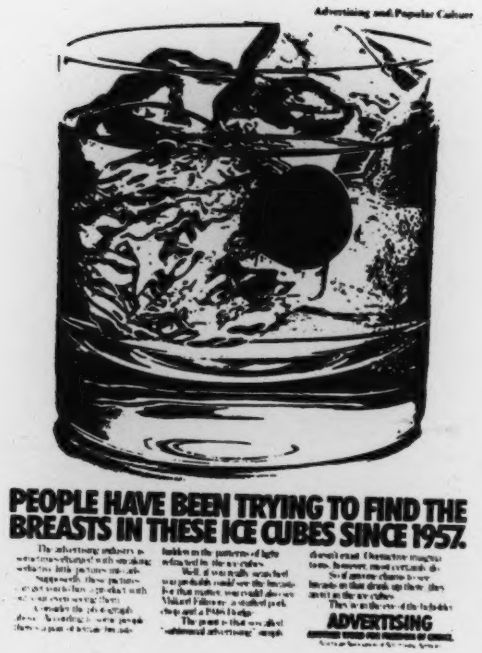

Jean Paul
GAULTIER
JEAN PAUL GAULTIER

Figure 17



Advertising and Popular Culture

PEOPLE HAVE BEEN TRYING TO FIND THE BREASTS IN THESE ICE CUBES SINCE 1957.

ADVERTISING

Figure 18

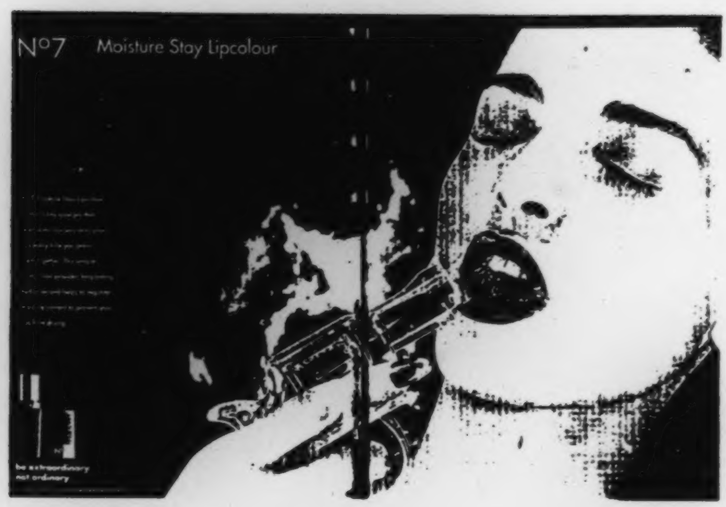
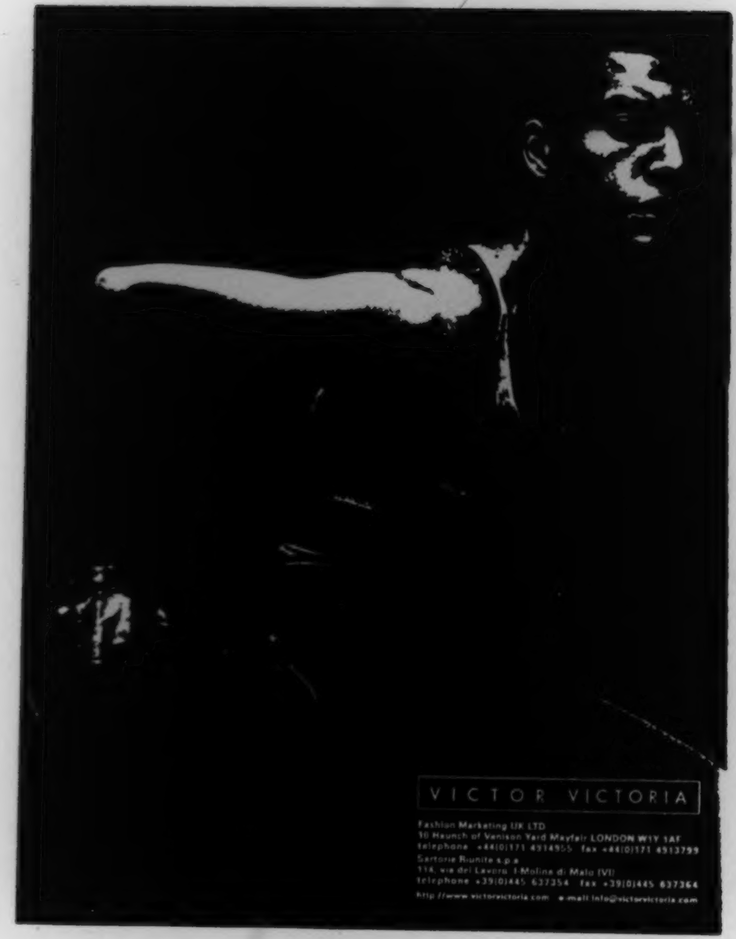

N°7
Moisture Stay Lipcolour
be extraordinary
not ordinary

Figure 19



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telephone +39(0)445 637354 fax +39(0)445 637364
http://www.victorvictoria.com e-mail info@victorvictoria.com

Figure 20

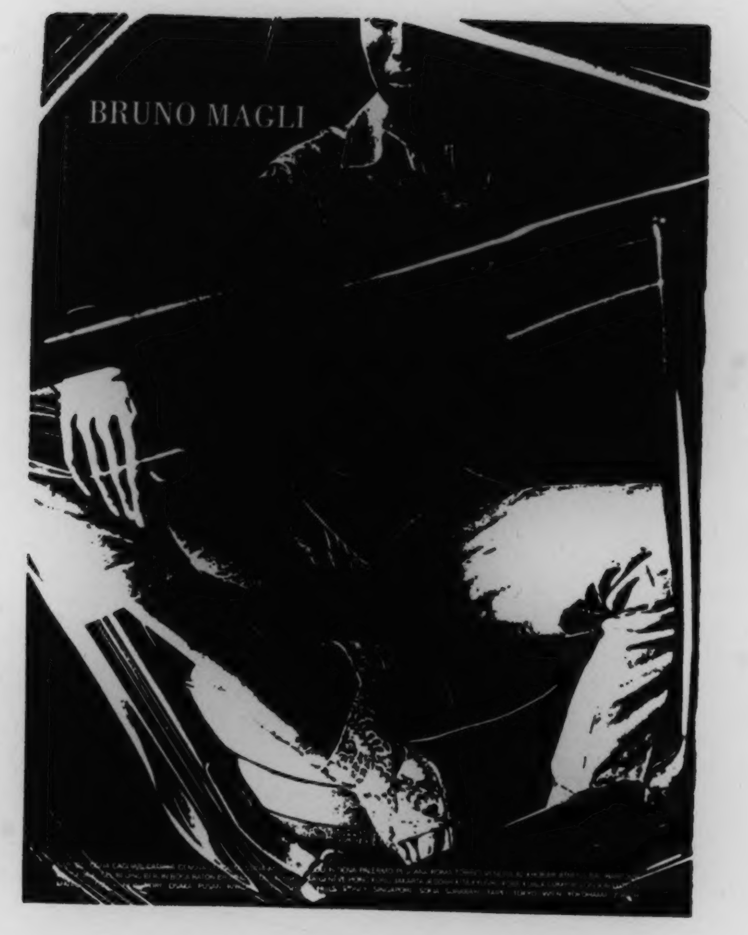

BRUNO MAGLI

Figure 21

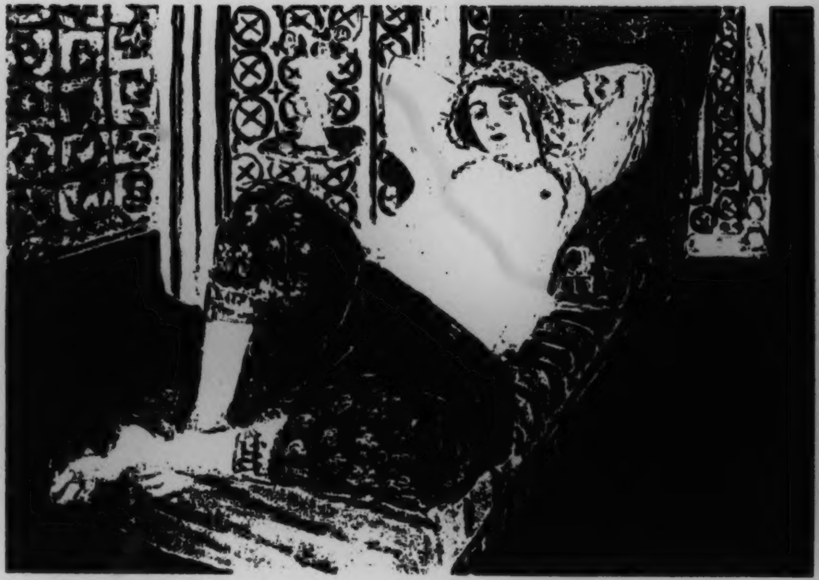


Figure 22

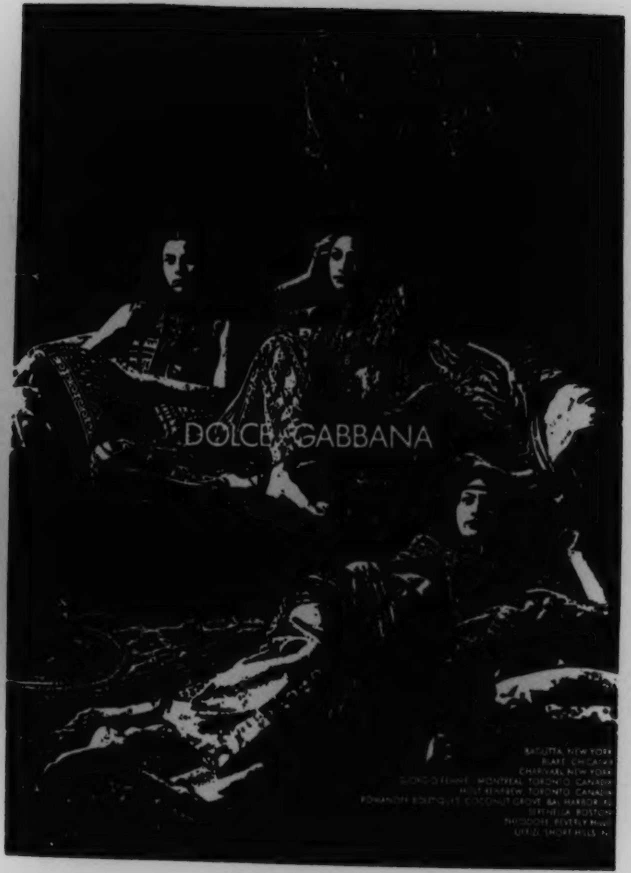

DOLCE & GABBANA

Figure 23

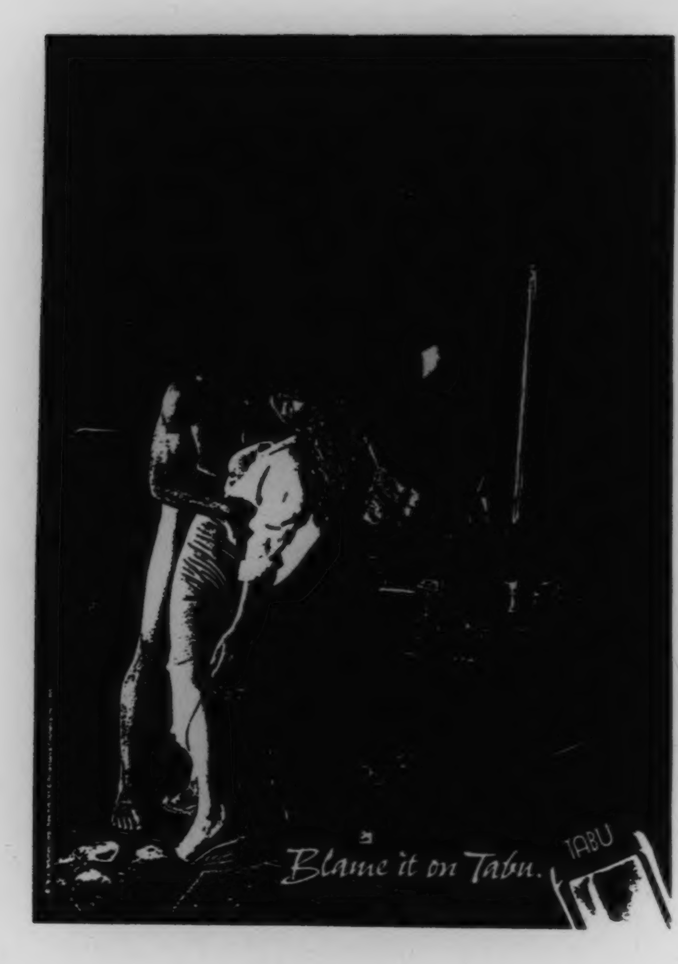

Blame it on Tabu.
TABU

Figure 24

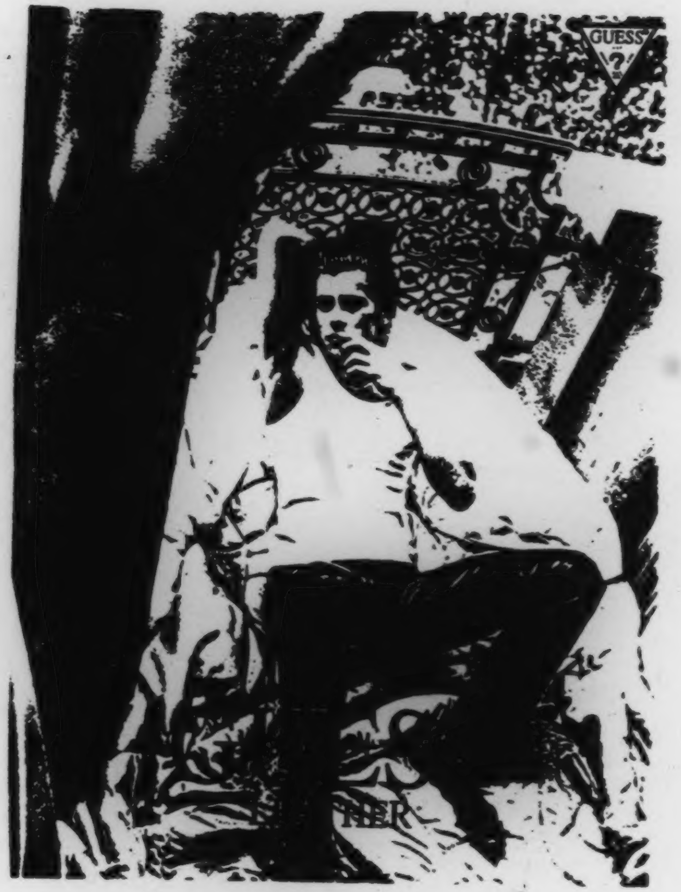


Figure 25

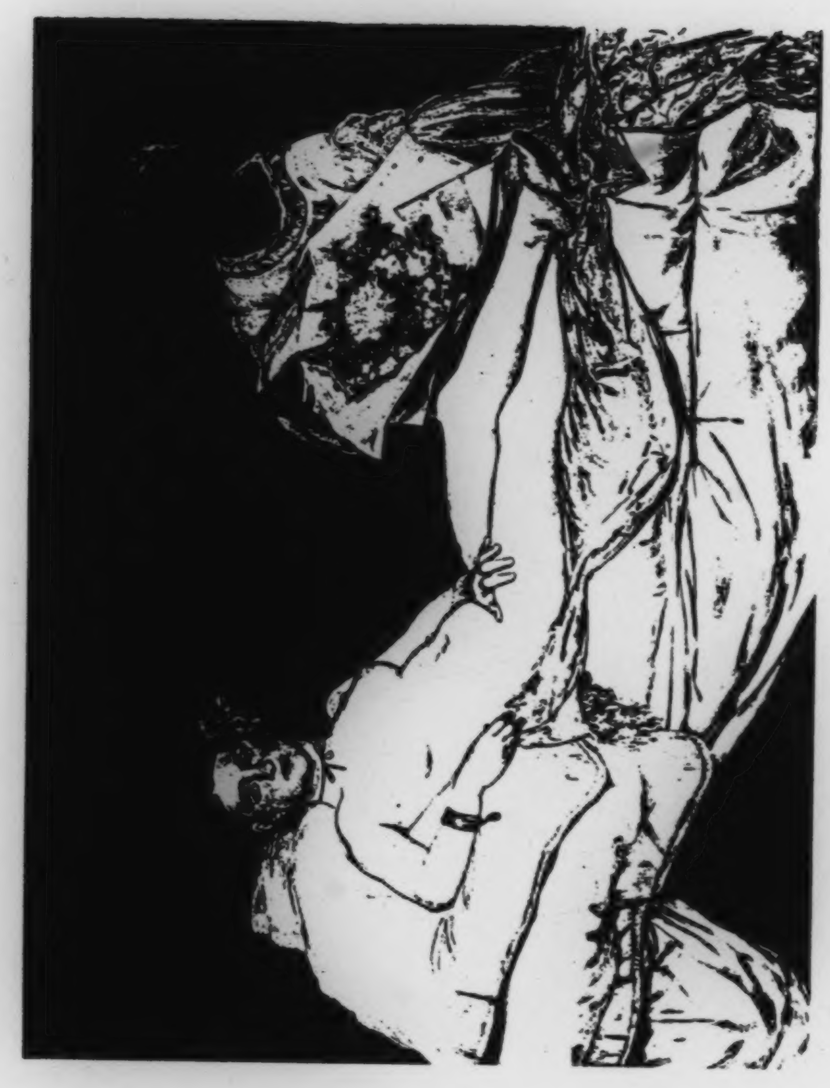


Figure 26

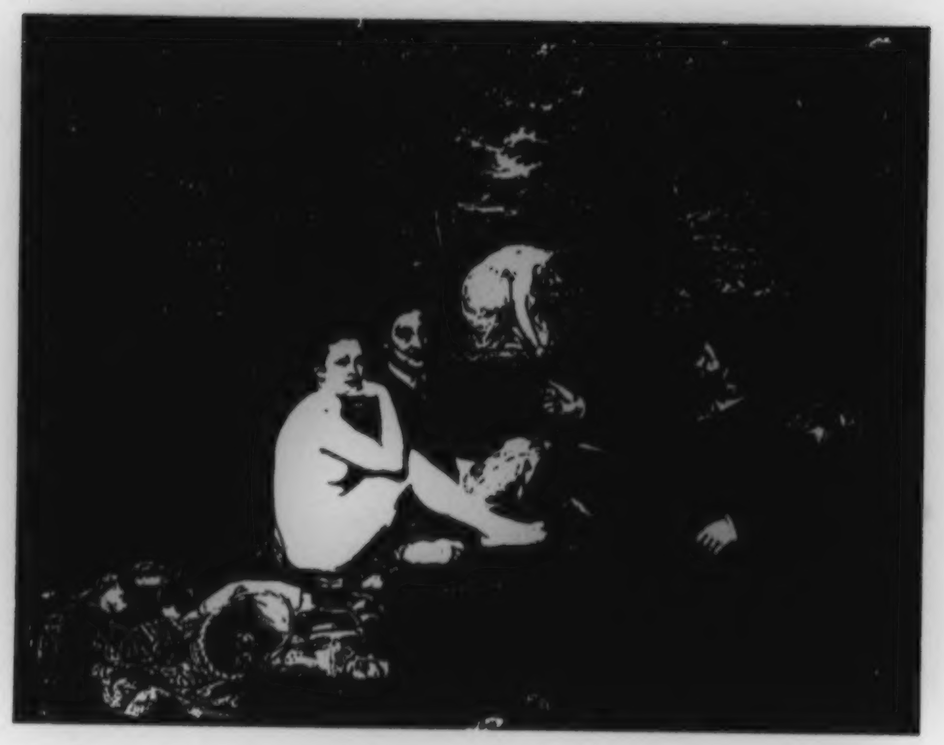


Figure 27

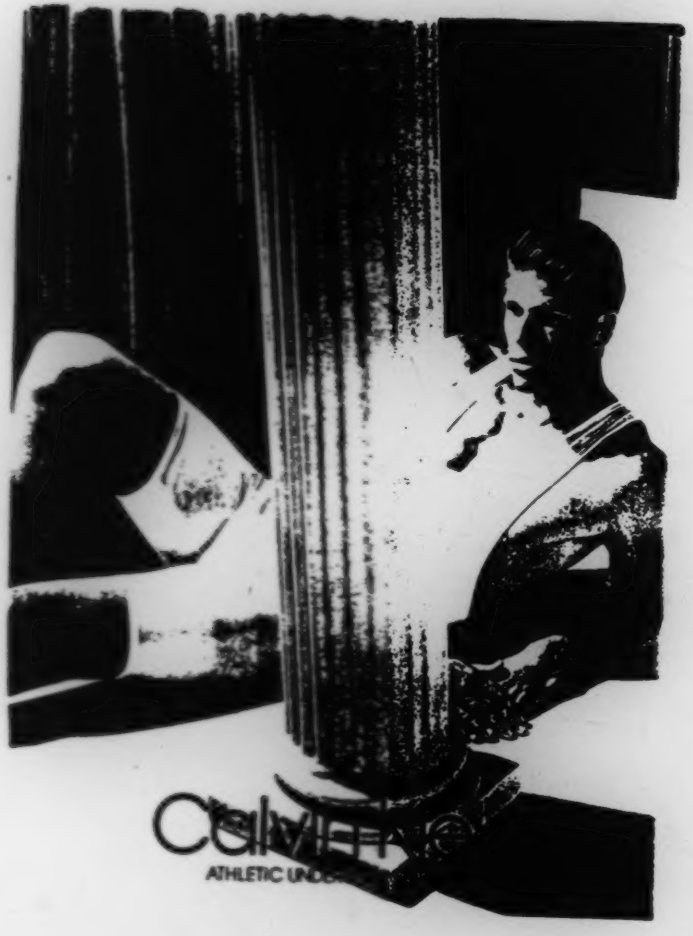

Calvin Klein
ATHLETIC UNDERWEAR

Figure 28

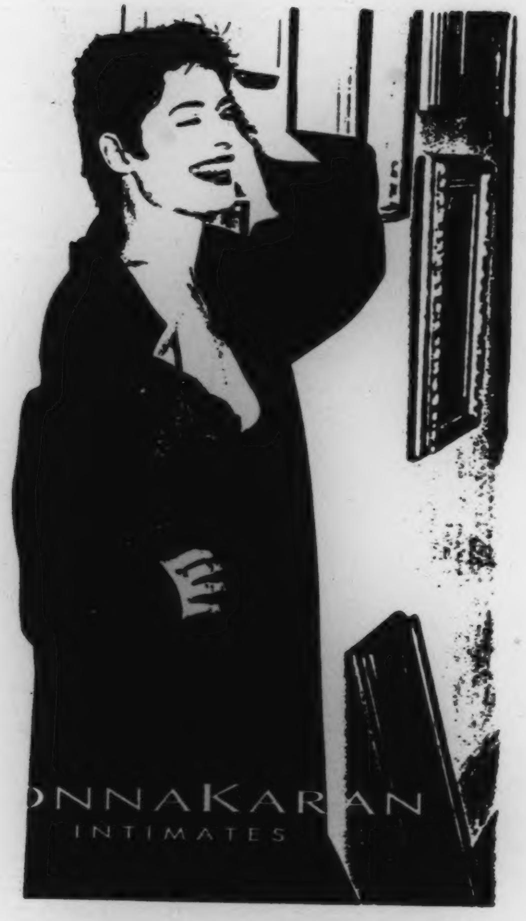

ONNAKARAN
INTIMATES

Figure 29

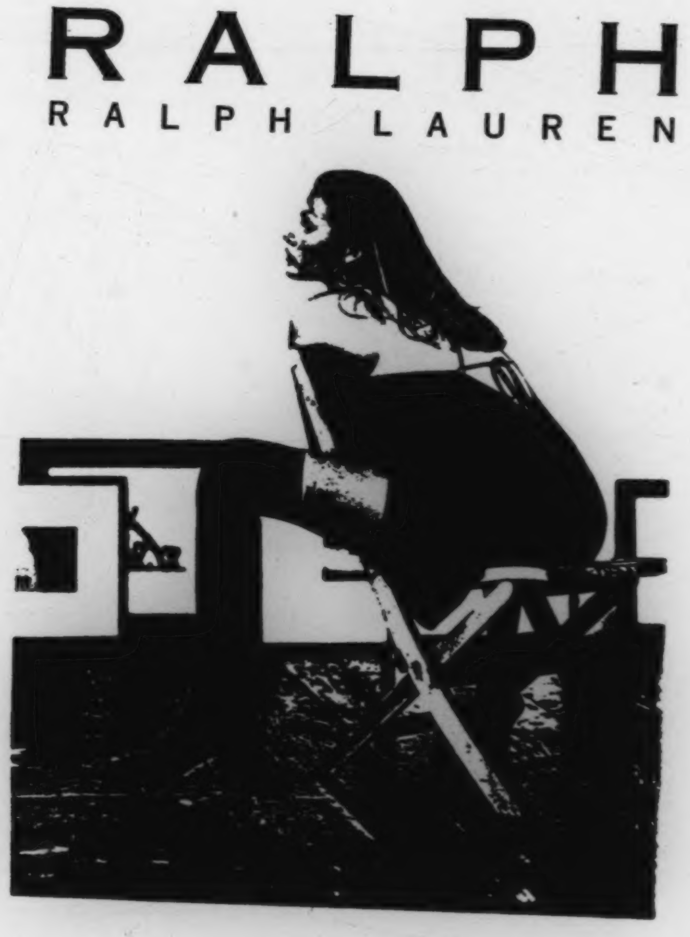

RALPH
RALPH LAUREN

Figure 30

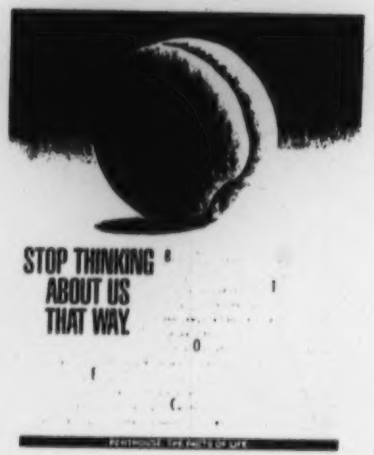

STOP THINKING
ABOUT US
THAT WAY.
PENTHOUSE. THE FACTS OF LIFE.

Figure 31

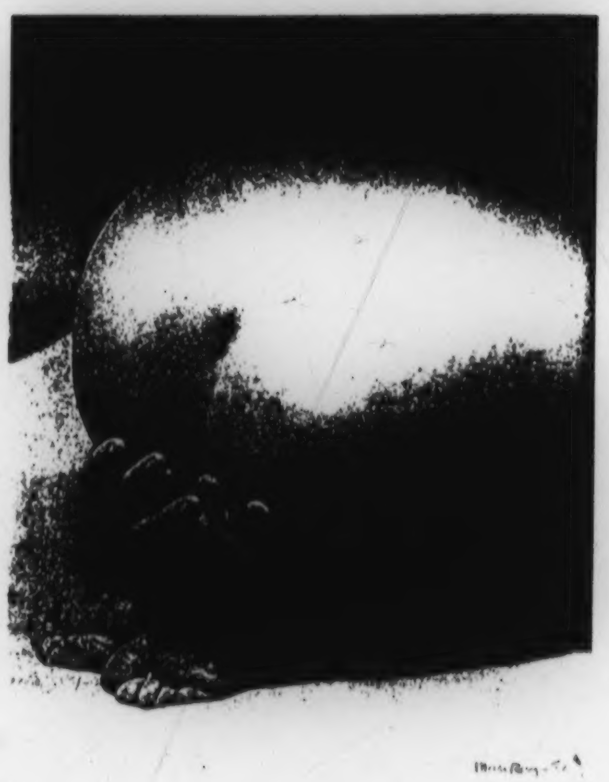
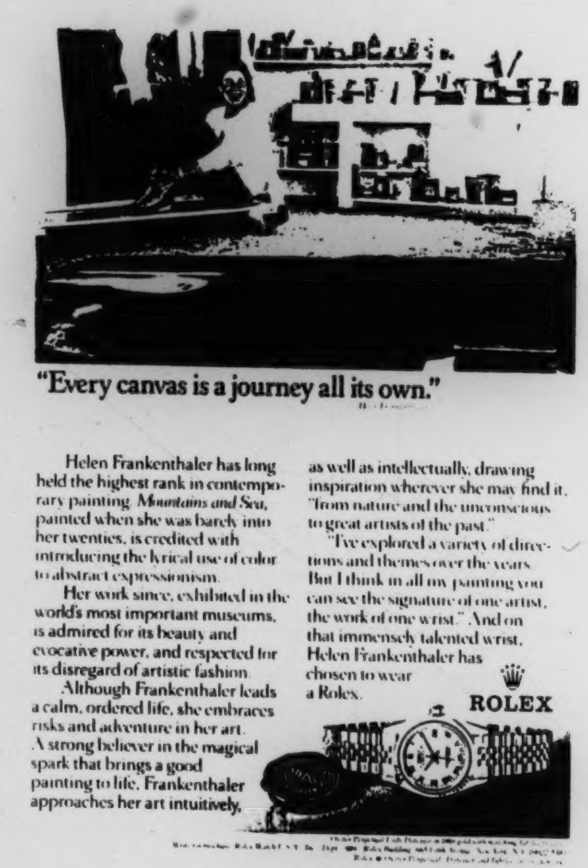


Figure 32



"Every canvas is a journey all its own."

Helen Frankenthaler has long held the highest rank in contemporary painting. *Mountains and Sea*, painted when she was barely into her twenties, is credited with introducing the lyrical use of color to abstract expressionism.

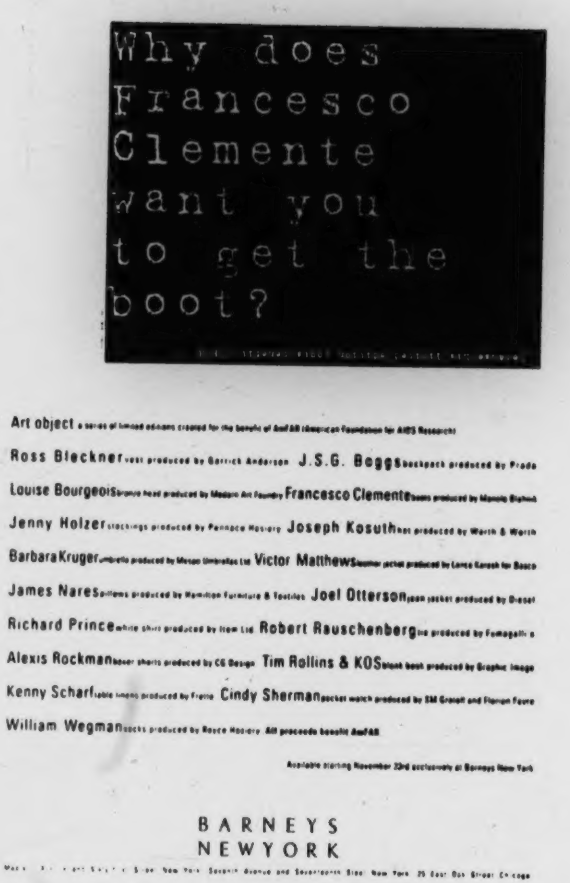
Her work since, exhibited in the world's most important museums, is admired for its beauty and evocative power, and respected for its disregard of artistic fashion.

Although Frankenthaler leads a calm, ordered life, she embraces risks and adventure in her art. A strong believer in the magical spark that brings a good painting to life, Frankenthaler approaches her art intuitively, as well as intellectually, drawing inspiration wherever she may find it, "from nature and the unconscious to great artists of the past."

"I've explored a variety of directions and themes over the years. But I think in all my painting you can see the signature of one artist, the work of one wrist." And on that immensely talented wrist, Helen Frankenthaler has chosen to wear a Rolex.

ROLEX

Figure 33



Why does Francesco Clemente want you to get the boot?

Art object a series of limited editions created for the benefit of AmFAR (American Foundation for AIDS Research)

Ross Bleckner vest produced by Garrick Anderson **J.S.G. Boggs** backpack produced by Prada

Louise Bourgeois bronze head produced by Modern Art Foundry **Francesco Clemente** boots produced by Manolo Blahnik

Jenny Holzer stockings produced by Pennaco Hosiery **Joseph Kosuth** hat produced by Worth & Worth

Barbara Kruger umbrella produced by Mosan Umbrellas Ltd **Victor Matthews** leather jacket produced by Lance Karesh for Basco

James Nares pillows produced by Hamilton Furniture & Textiles **Joel Otterson** jean jacket produced by Diesel

Richard Prince white shirt produced by Item Ltd **Robert Rauschenberg** tie produced by Fumagalli's

Alexis Rockman boxer shorts produced by CG Design **Tim Rollins & KOS** blank book produced by Graphic Image

Kenny Scharf table linens produced by Frette **Cindy Sherman** pocket watch produced by SM Gronell and Florian Favre

William Wegman socks produced by Besco Hosiery All proceeds benefit AmFAR

Available starting November 23rd exclusively at Barneys New York

BARNEYS
NEWYORK

Figure 34

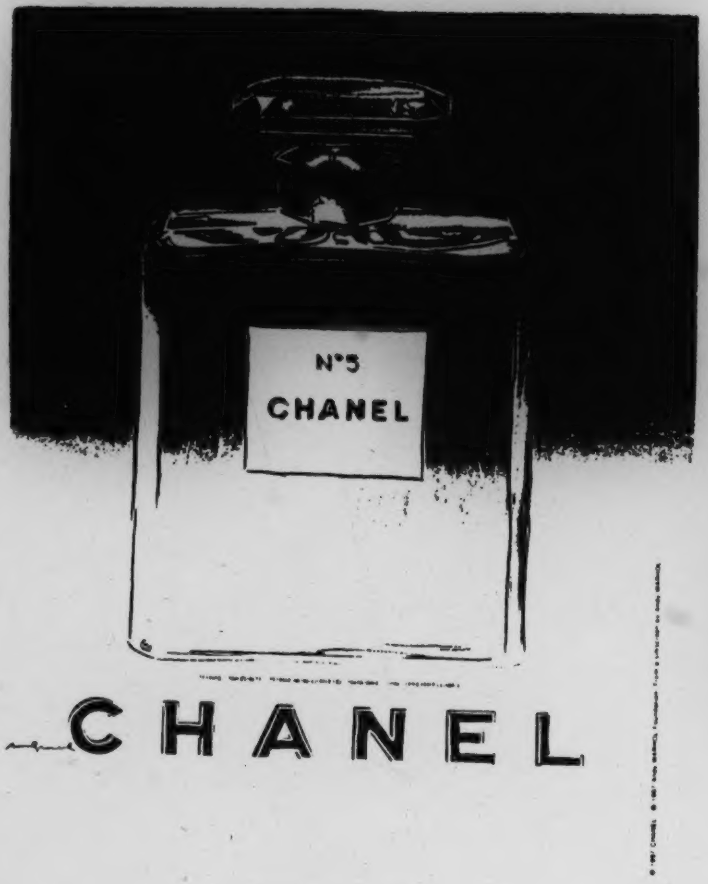

N°5
CHANEL
CHANEL

Figure 35

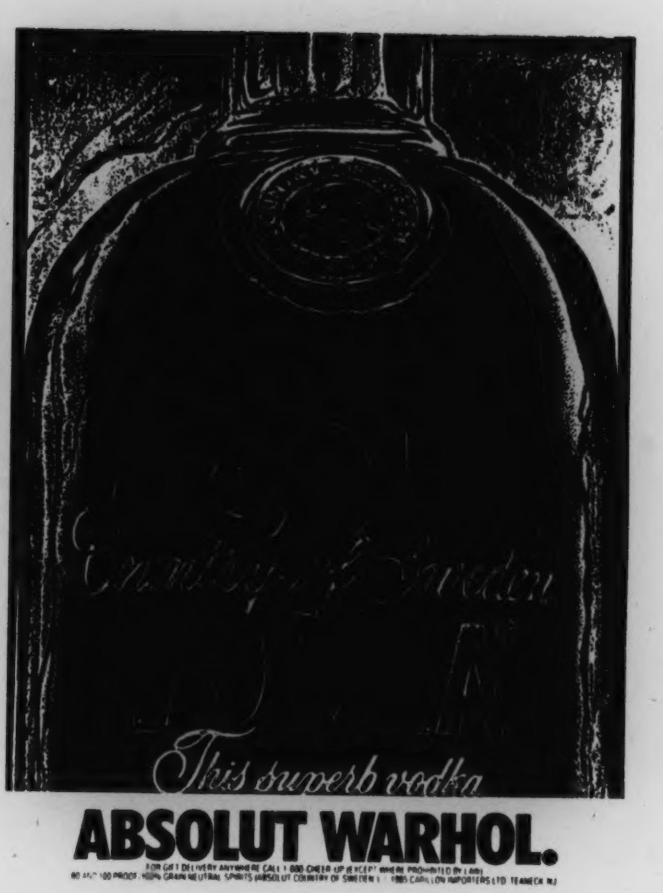

Country of Sweden
This superb vodka
ABSOLUT WARHOL.
FOR GIFT DELIVERY ANYWHERE CALL 1-800-CHEER-UP (EXCEPT WHERE PROHIBITED BY LAW)
80 AND 100 PROOF 100% GRAIN NEUTRAL SPIRITS (ABSOLUT COUNTRY OF SWEDEN) © 1985 CARILLON IMPORTERS LTD TEANECK NJ

Figure 36

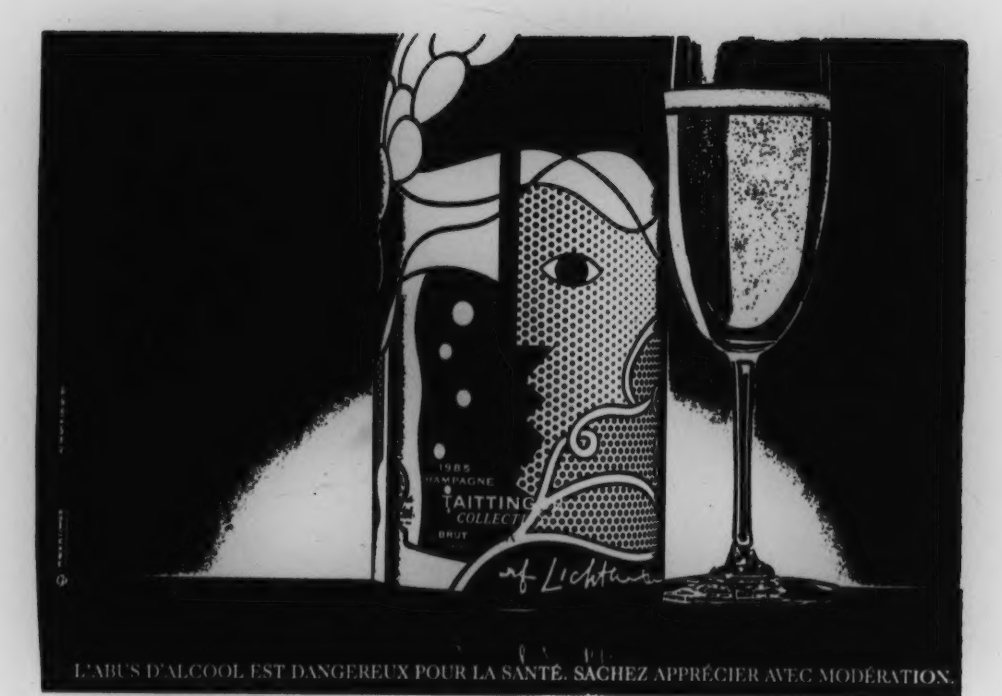

1985
HAMPAGNE
TAITTING
COLLECTI
BRUT
L'ABUS D'ALCOOL EST DANGEREUX POUR LA SANTÉ. SACHEZ APPRÉCIER AVEC MODÉRATION.

Figure 37

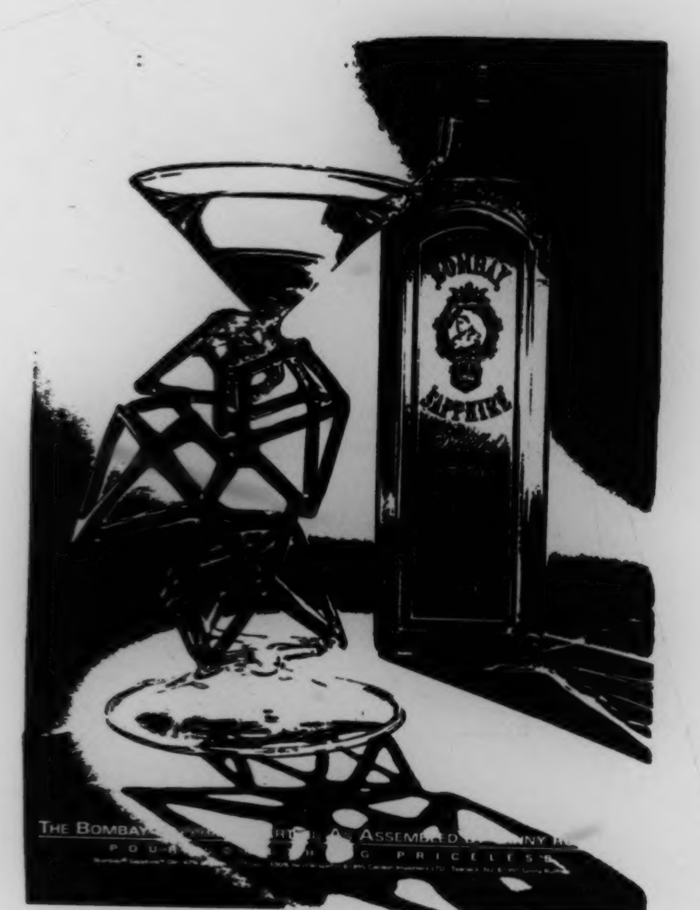

BOMBAY
SAPPHIRE
THE BOMBAY
ASSEMBLED
PRICELESS

Figure 38

Figure 39

Figure 40

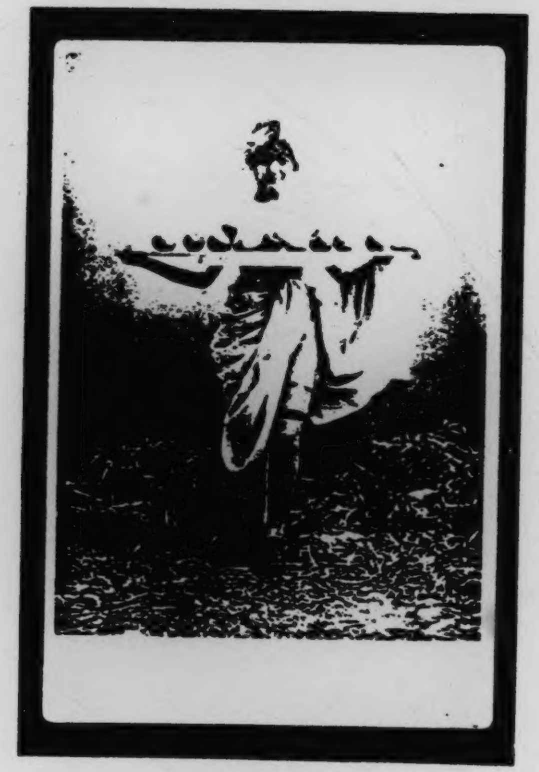


Figure 41

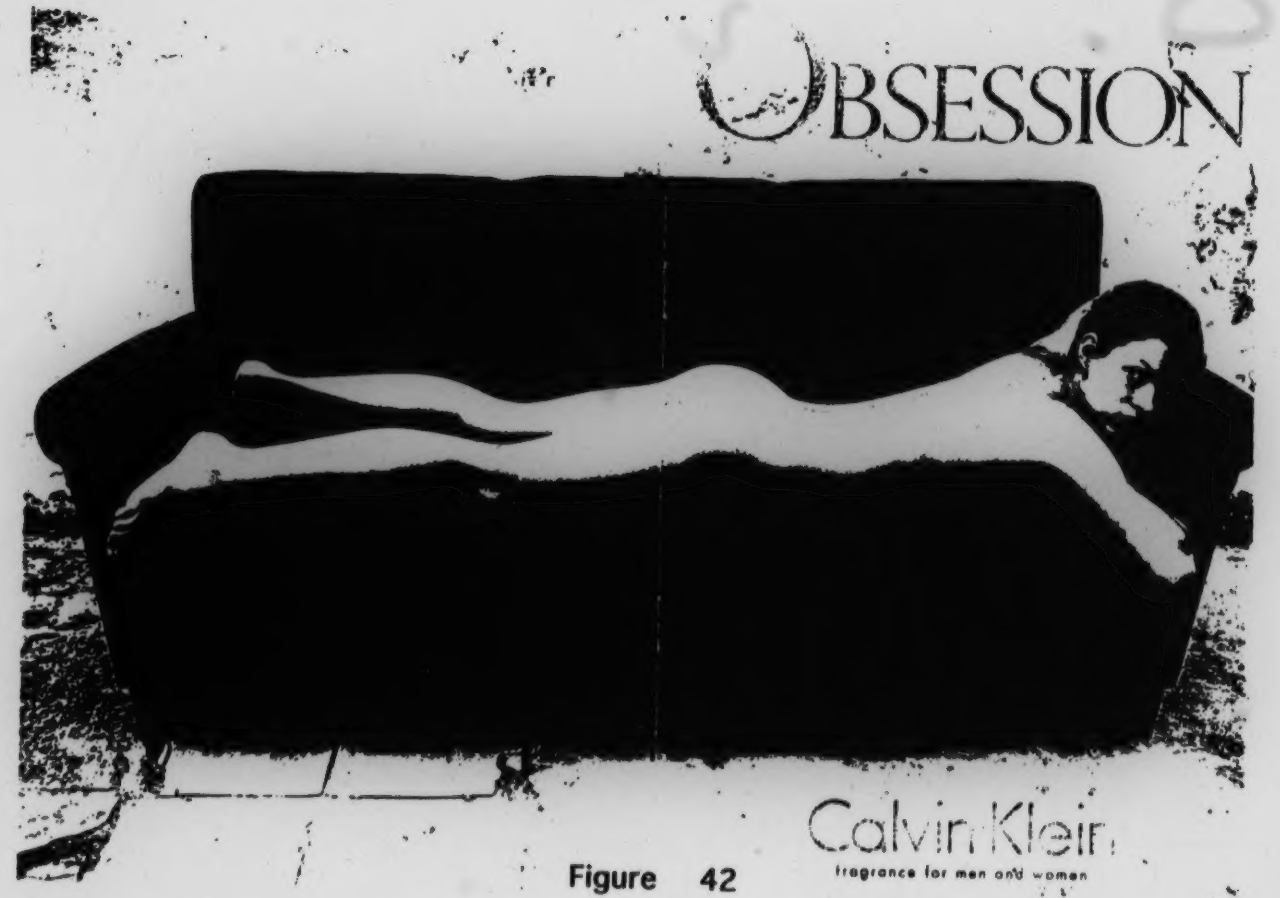

OBSESSION
Calvin Klein
fragrance for men and women

Figure 42

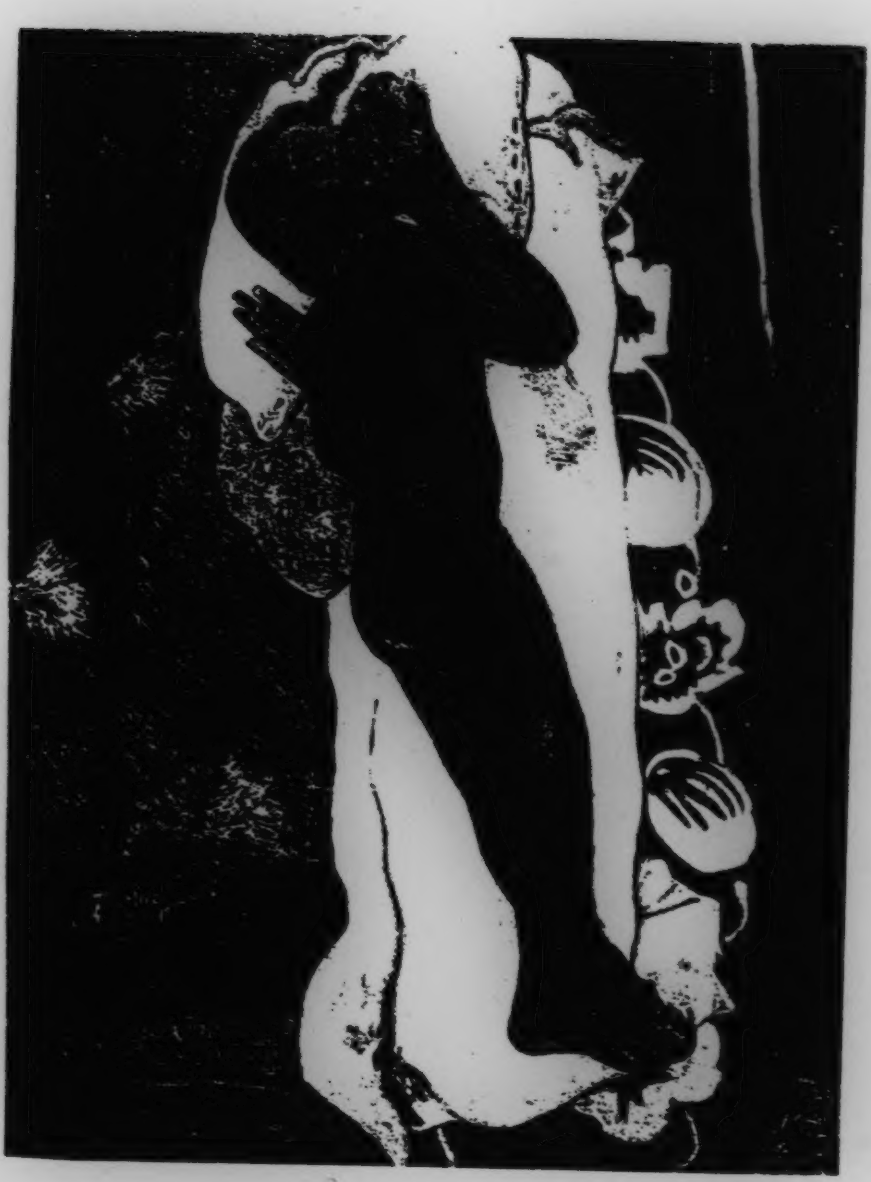
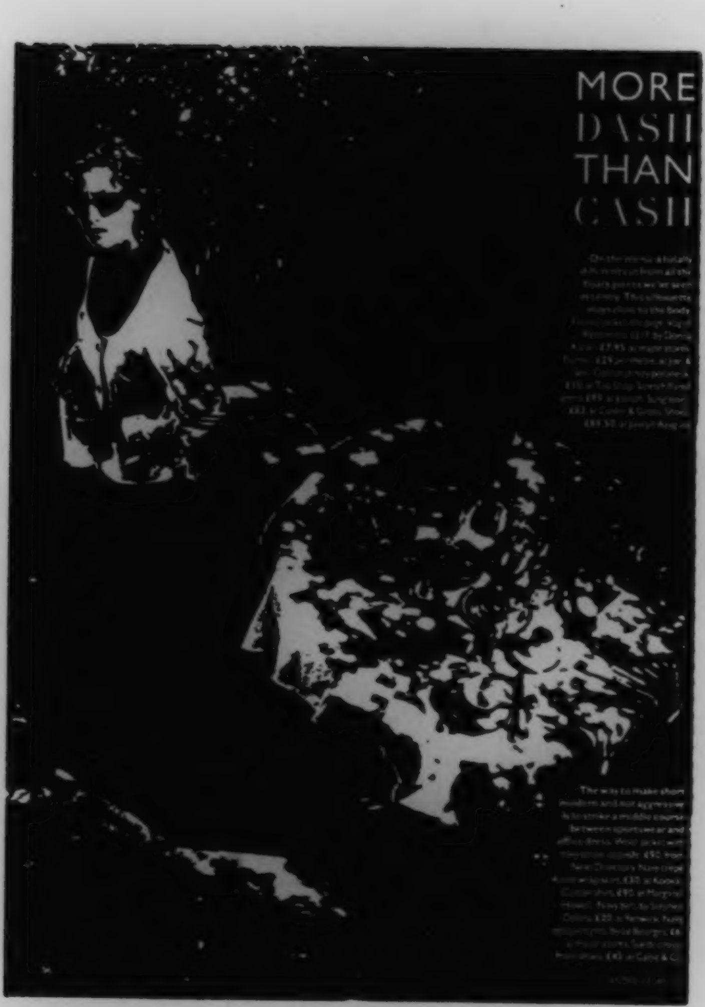


Figure 43



MORE
DASH
THAN
CASH

Figure 44

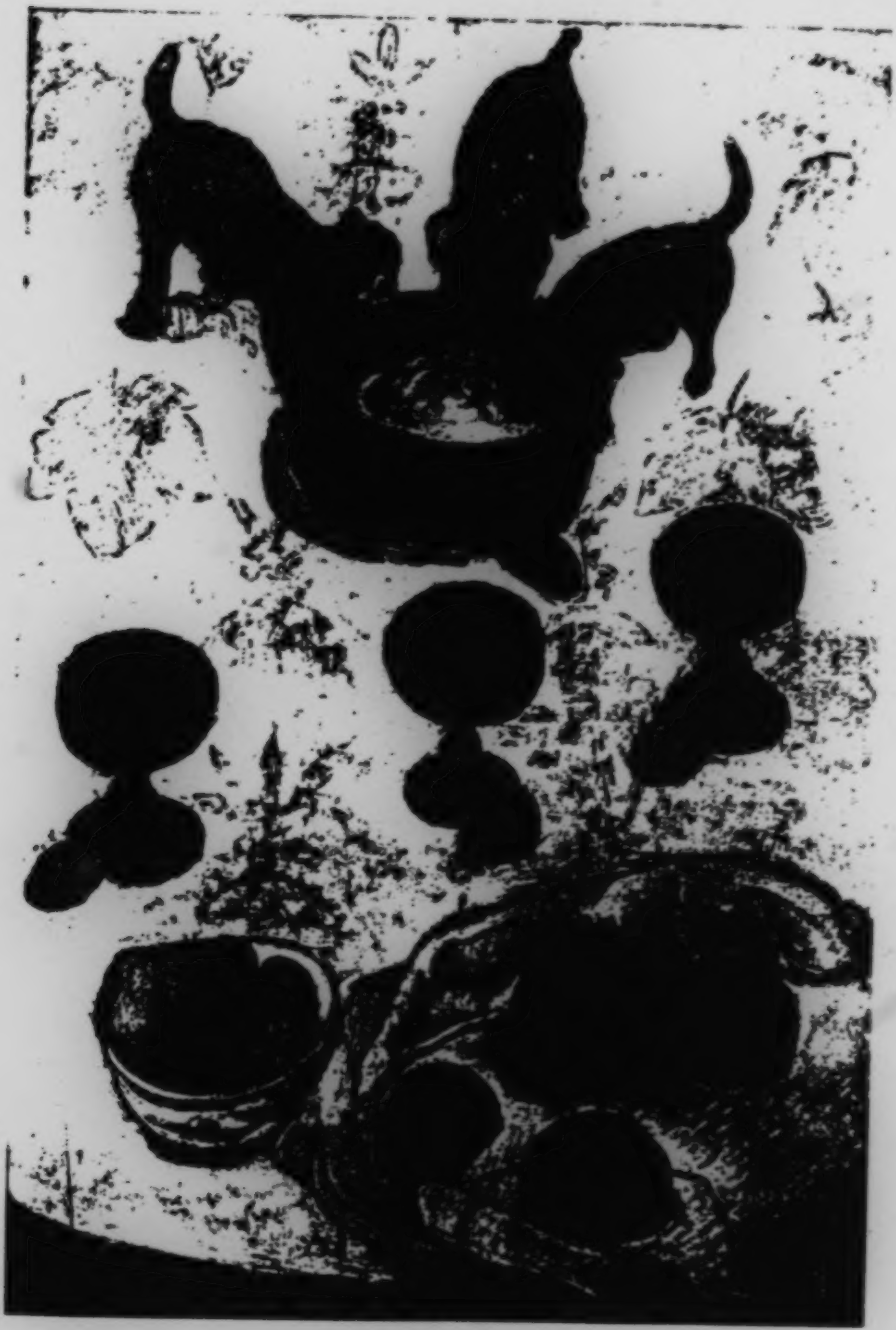


Figure 45

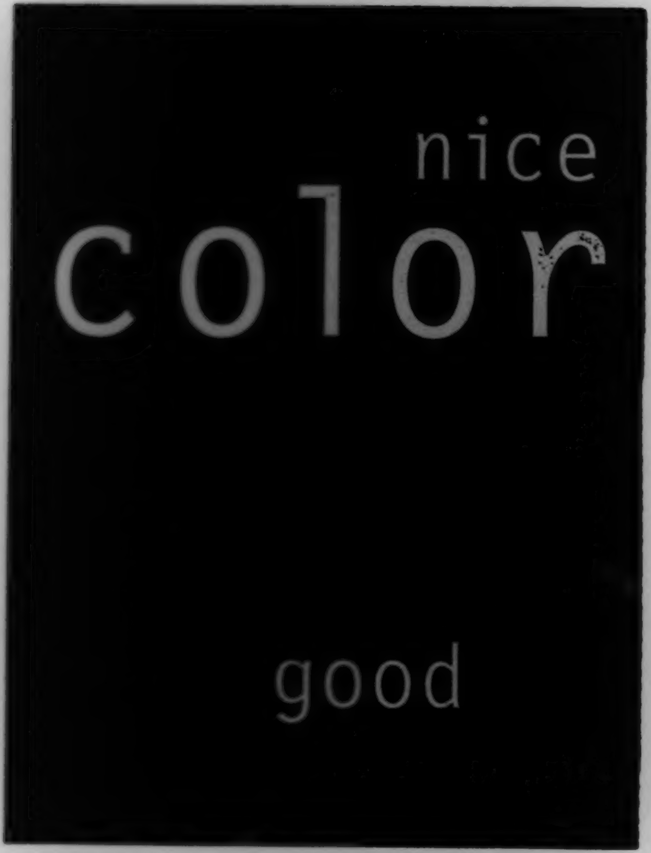
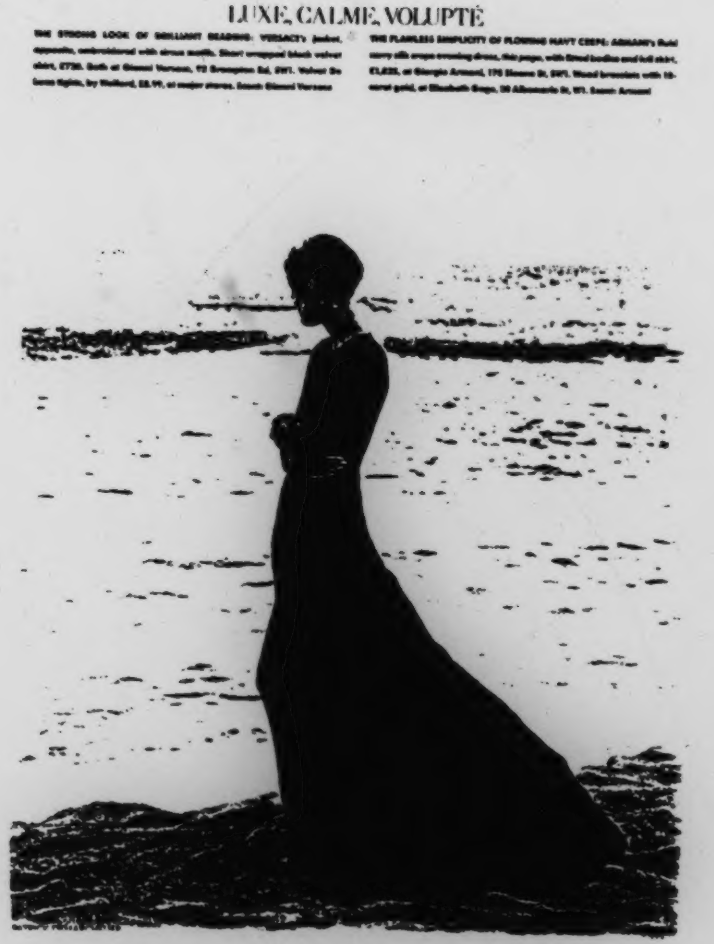
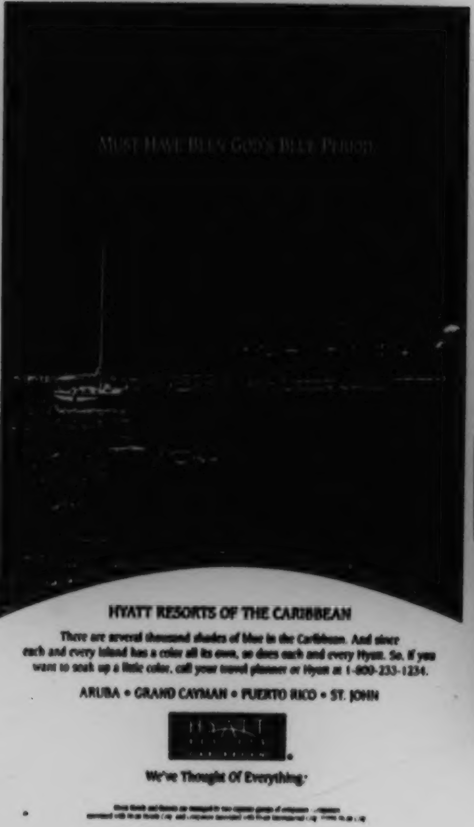

nice
color
good

Figure 46



LUXE, CALME, VOLUPTÉ

Figure 47


MUST HAVE BEEN GOD'S BLUE PERIOD.
HYATT

HYATT RESORTS OF THE CARIBBEAN

There are several thousand shades of blue in the Caribbean. And since each and every island has a color all its own, so does each and every Hyatt. So, if you want to soak up a little color, call your travel planner or Hyatt at 1-800-233-1234.

ARUBA • GRAND CAYMAN • PUERTO RICO • ST. JOHN

We've Thought Of Everything.

Figure 48

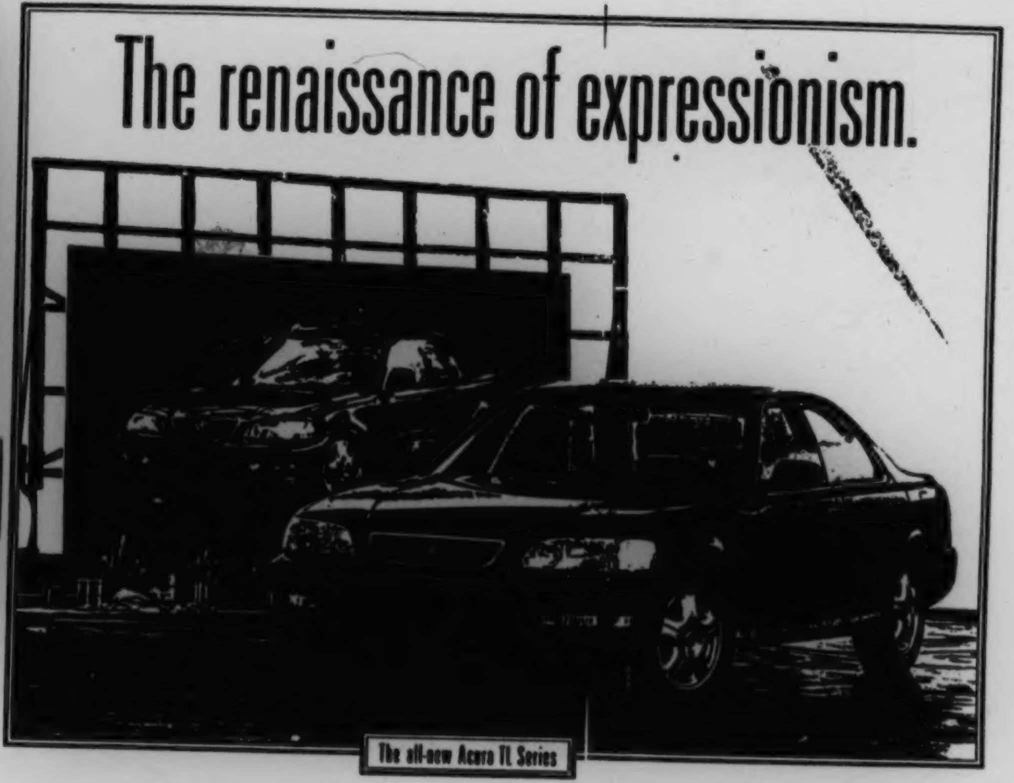
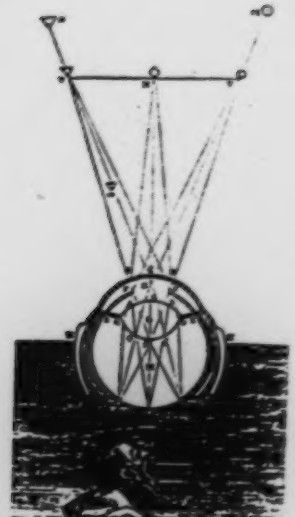

The renaissance of expressionism.
The all-new Acura TL Series

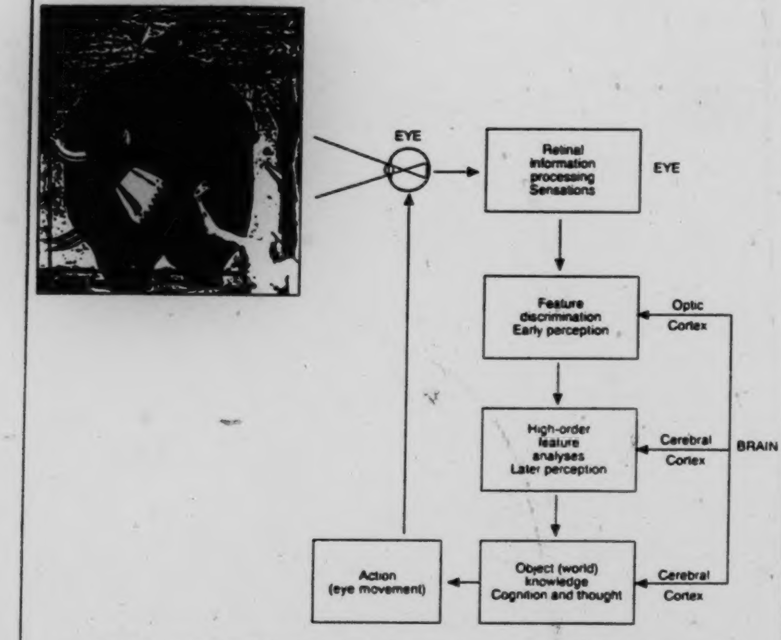
Figure 49



1.9 Descartes's eye. Although others knew that images were inverted on the retina, Descartes's description in *La Dioptrique* (1637) was the most complete to that date. This figure shows the result of his experiment with an ox eye from which the outer back surface had been removed and replaced with paper, allowing Descartes to see tiny inverted images.

Figure 50

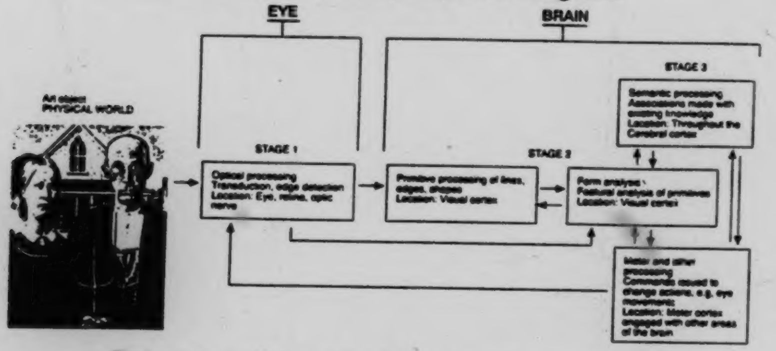
Stages of Visual Information Processing


EYE
Retinal information processing Sensations
EYE
Feature discrimination Early perception
Optic Cortex
High-order feature analyses Later perception
Cerebral Cortex
BRAIN
Action (eye movement)
Object (world) knowledge Cognition and thought
Cerebral Cortex

Max Ernst, *The Elephant Celebes* (Tate Gallery, London), and a model of information processing.

Here we see the INFOPRO stages involved in viewing *The Elephant Celebes* by Max Ernst (1921). The painting shows a grotesque mechanical object that combines human and animal forms. The work is surrealist and suggests (to some) how fragile people are, especially in relation to machines and animals. To arrive at this conclusion, or any other, involves a series of stages beginning with reflected light energy falling on the retina. These basic sensations are sent on to the optic cortex for feature discrimination, in which lines, edges, contrasts, and the like are processed. Neural impulses are sent on, in a massively parallel fashion, to other parts of the cortex for higher-order processing, including cognition and thought, which redirects attention to featural processing and activates eye movements. The eye then focuses on another part of the painting and the sequence is repeated.

Figure 51

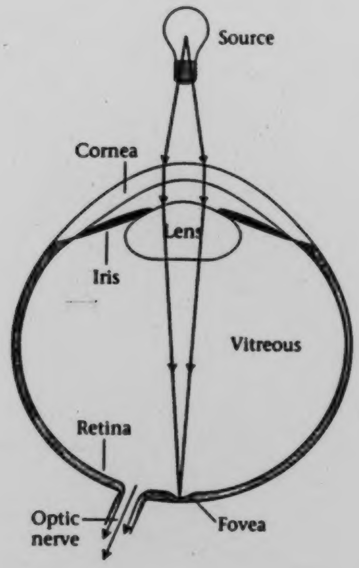


The interactive model of artistic perception and cognition

EYE
BRAIN
Art object
PHYSICAL WORLD
STAGE 1
Optical processing
Transduction, edge detection
Location: Eye, retina, optic nerve
STAGE 2
Primitive processing of lines, edges, shapes
Location: Visual cortex
Form analysis:
Featural analysis of primitives
Location: Visual cortex
STAGE 3
Semantic processing
Associations made with existing knowledge
Location: Throughout the Cerebral cortex
Motor and other processing
Commands issued to change actions, e.g. eye movements;
Location: Motor cortex engaged with other areas of the brain

The interactive model of artistic perception and cognition; Grant Wood, *American Gothic.*

Figure 52



Source
Cornea
Lens
Iris
Vitreous
Retina
Optic nerve
Fovea

Figure 53

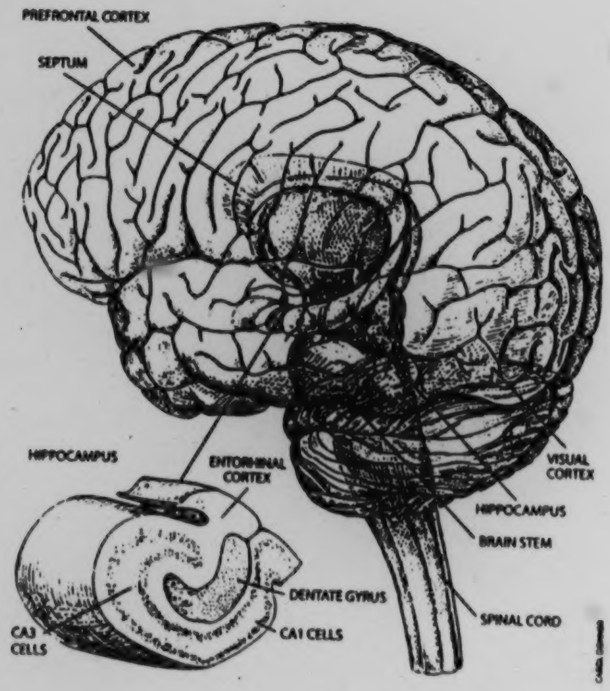

PREFRONTAL CORTEX
SEPTUM
HIPPOCAMPUS
ENTORHINAL CORTEX
DENTATE GYRUS
CA1 CELLS
CA3 CELLS
VISUAL CORTEX
HIPPOCAMPUS
BRAIN STEM
SPINAL CORD

Figure 54

Summary of Research on Cerebral Functions

Function	Left Hemisphere	Right Hemisphere
Auditory system	Sounds related to language	Music "Environmental" sounds
Spatial processes	Unknown	Geometry Direction sense Mental rotation of geometric forms
Somatosensory system	Unknown	Tactile recognition Braille detection
Memory	Verbal memory	Nonverbal memory
Language processing	Speech Reading Writing Arithmetic	Metered prosody (?)
Visual system	Letters, words Surrealist art	Geometric patterns Faces Realistic art
Movement	Complex voluntary movement	Spatial pattern movements

Figure 55

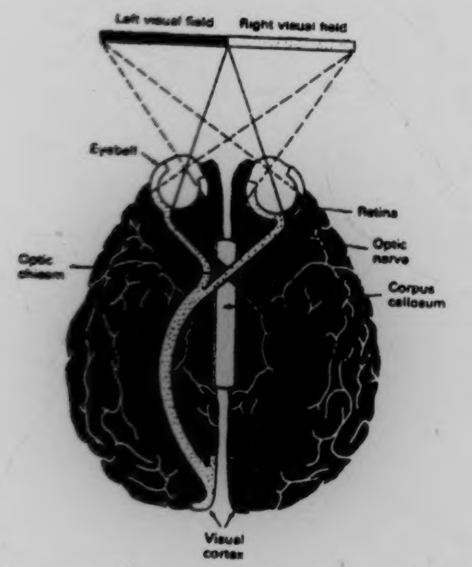

Left visual field
Right visual field
Eyeball
Retina
Optic nerve
Optic chiasm
Corpus callosum
Visual cortex

Figure 56

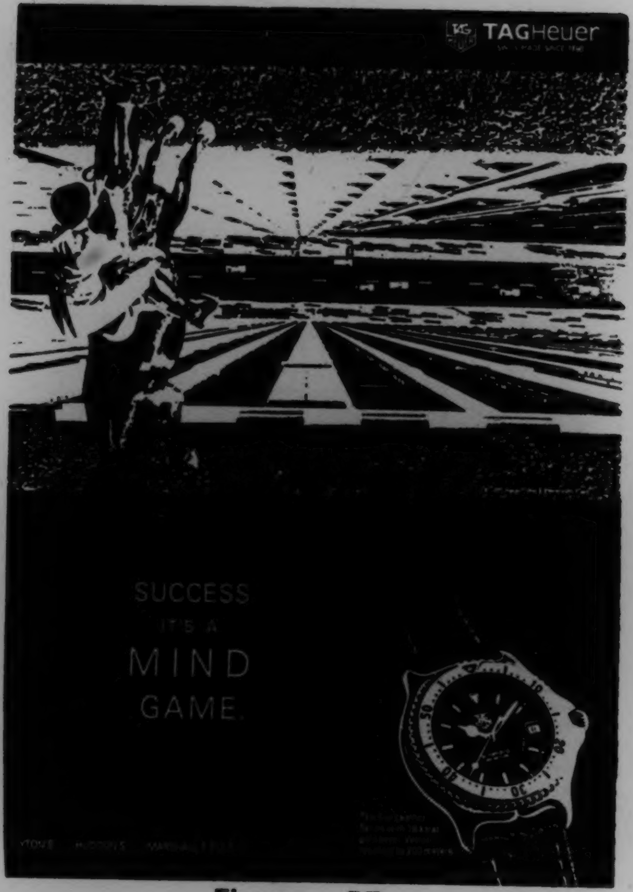

TAGHeuer
SUCCESS
IT'S A
MIND
GAME.

Figure 57

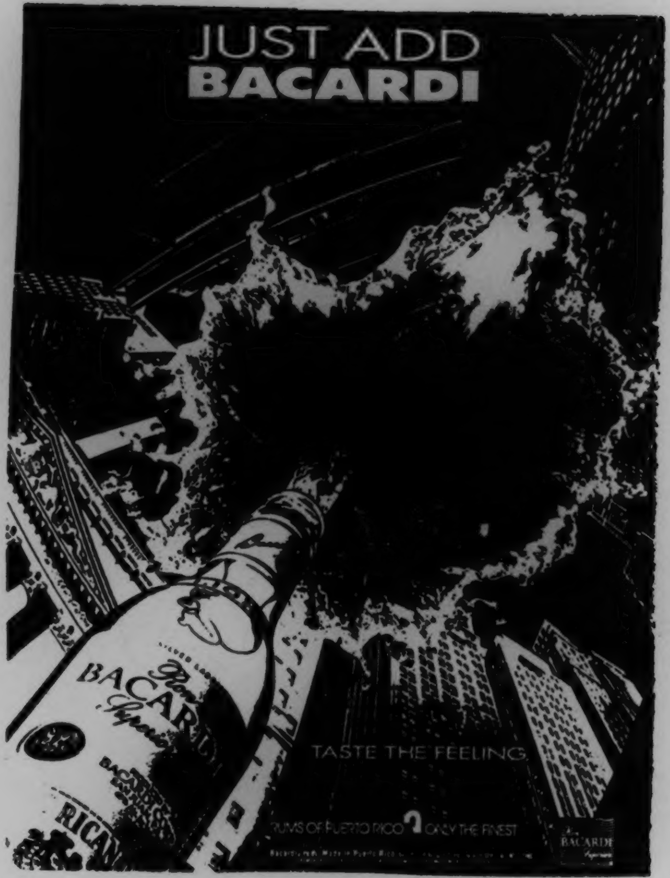

JUST ADD
BACARDI
BACARDI
Superior
TASTE THE FEELING.
RUMS OF PUERTO RICO ONLY THE FINEST
BACARDI

Figure 58

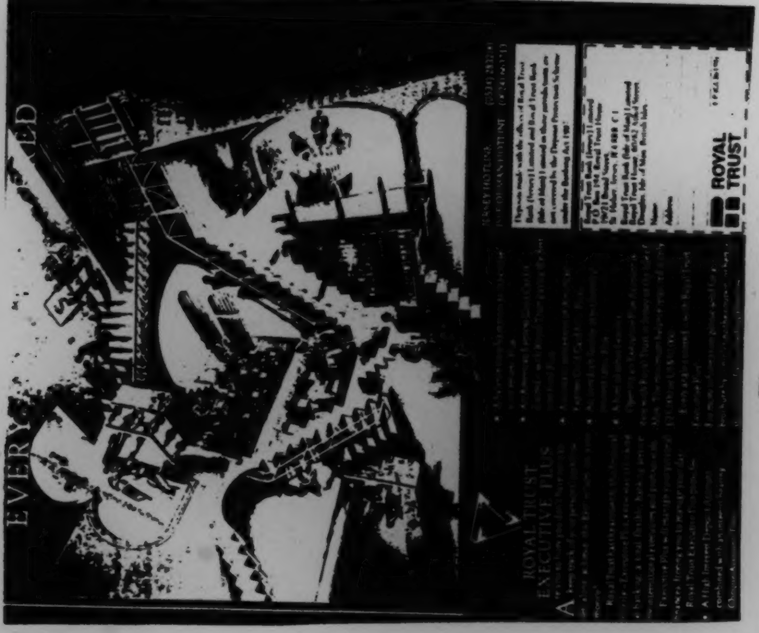

EVERY
ED
ROYAL TRUST
EXECUTIVE PLUS
ROYAL
TRUST

Figure 59

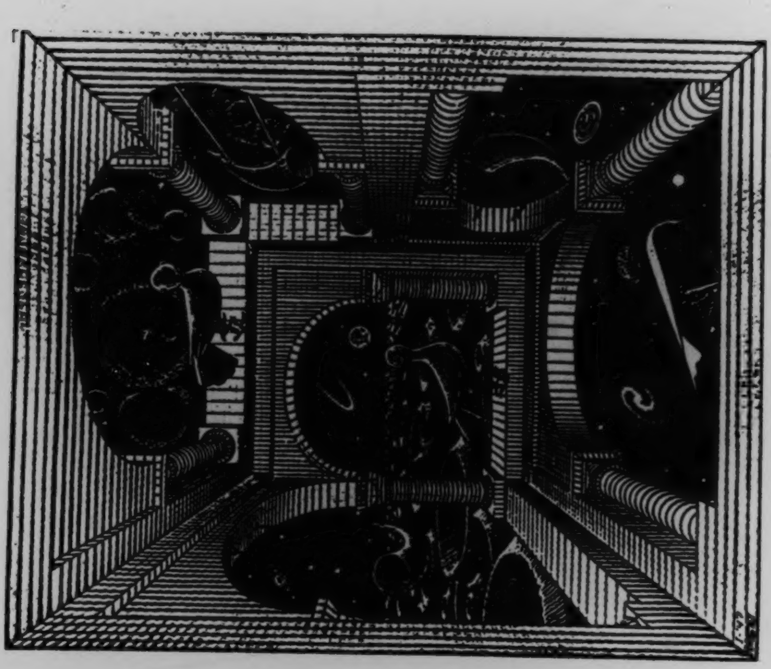


Figure 60 a

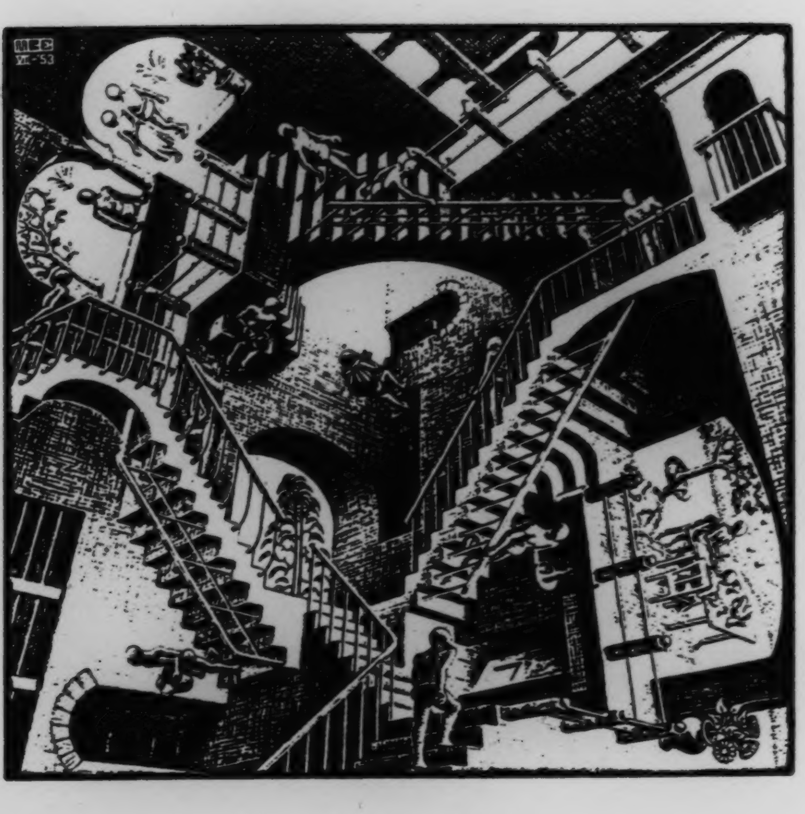


Figure 60 b

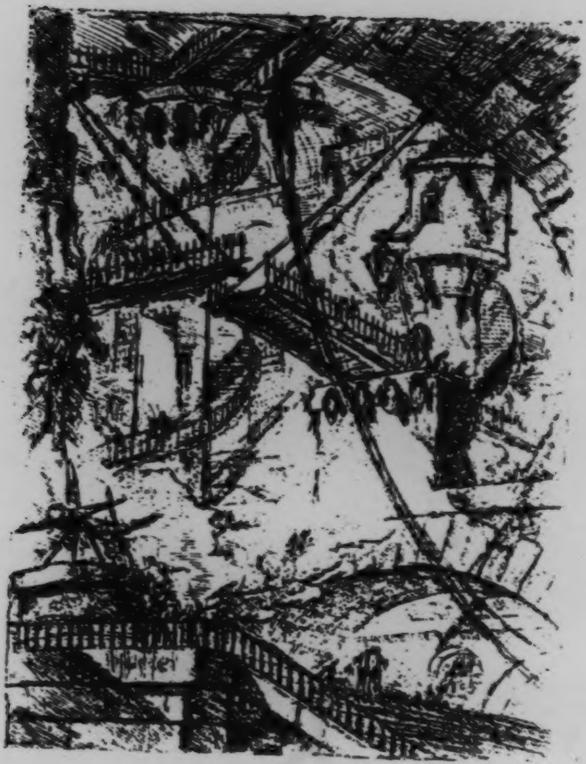
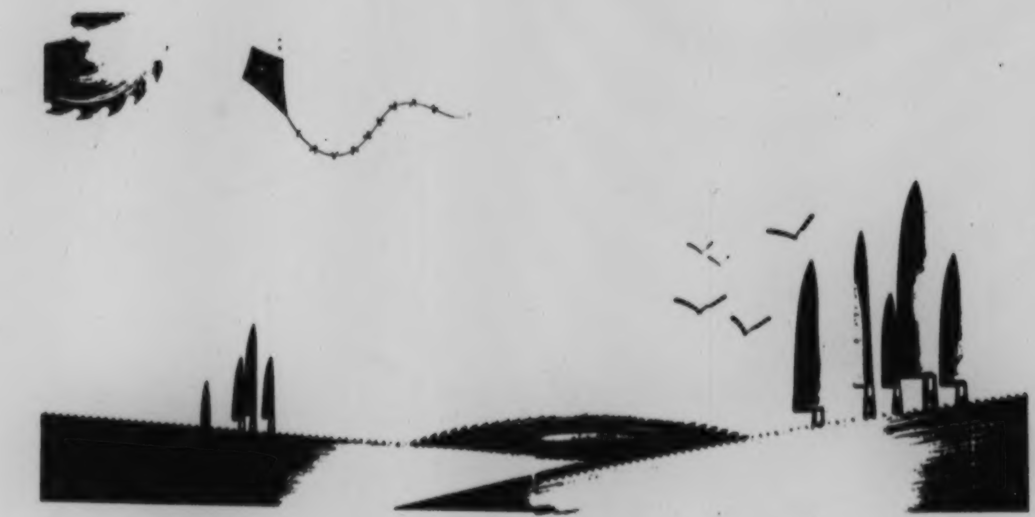


Figure 61



SMOKING WHEN PREGNANT HARMS YOUR BABY
Chief Medical Officers' Warning
5 mg Tar 0.5 mg Nicotine

Figure 62

7mg TAR 0·7mg NICOTINE
SMOKING KILLS
Health Departments' Chief Medical Officers

Figure 63

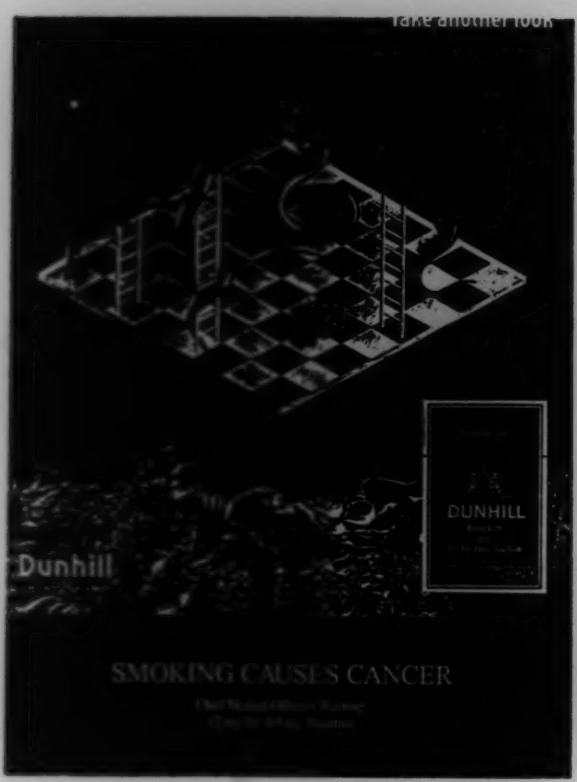
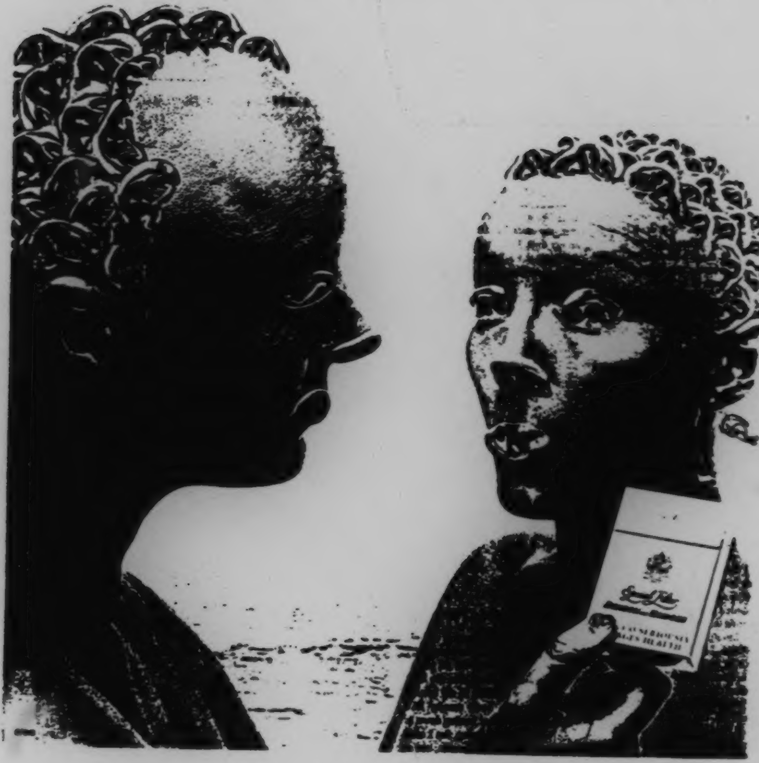

Take another look
Dunhill
DUNHILL
SMOKING CAUSES CANCER

Figure 64

KEEN LISTENERS? (3,4)



13 mg TAR 1·1 mg NICOTINE
SMOKING CAUSES CANCER

Figure 65

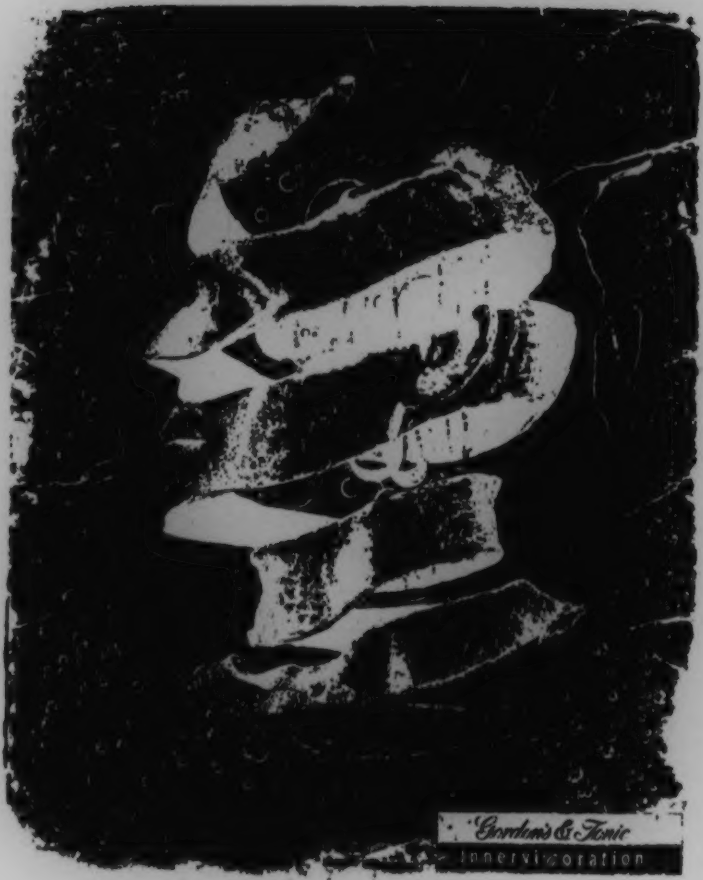

Gordon's & Tonic
Innervigoration

Figure 66

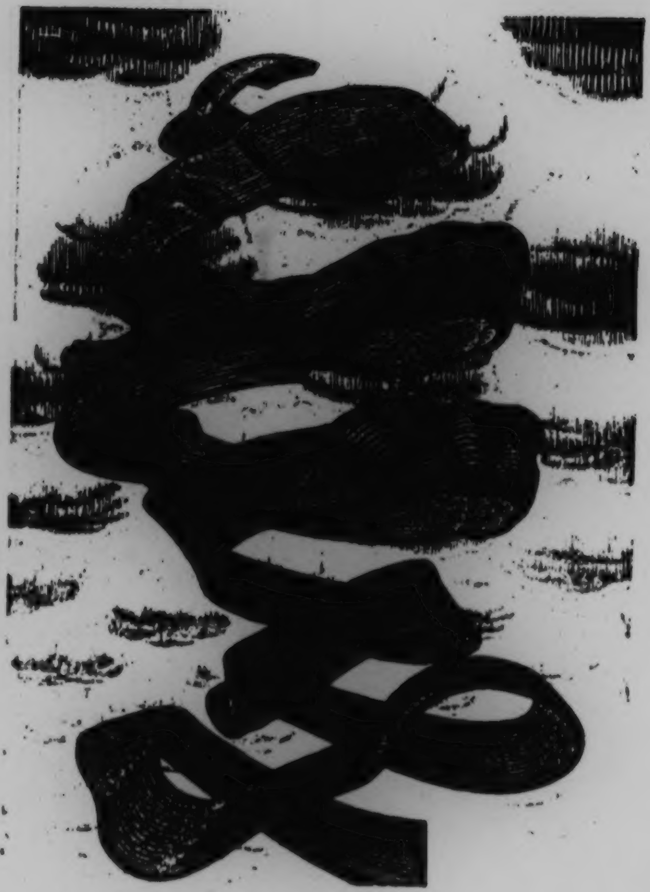


Figure 67

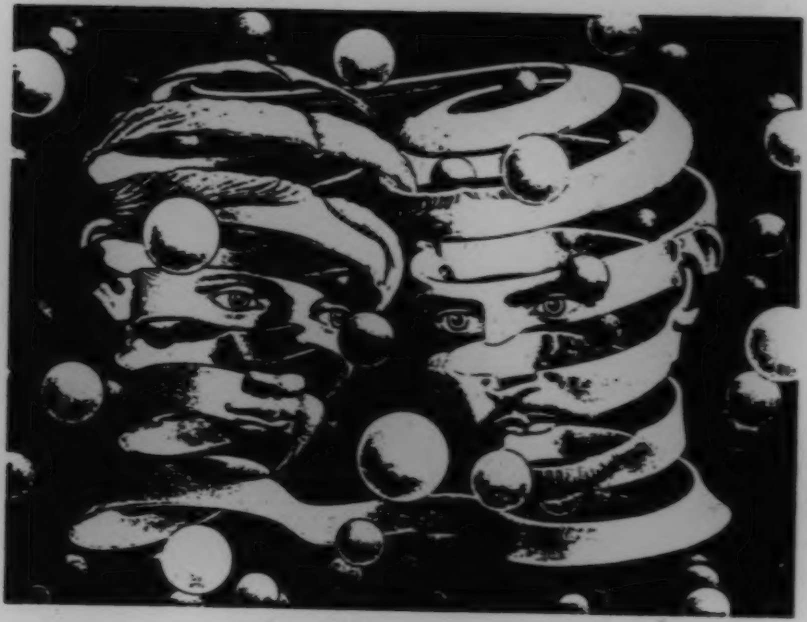


Figure 68

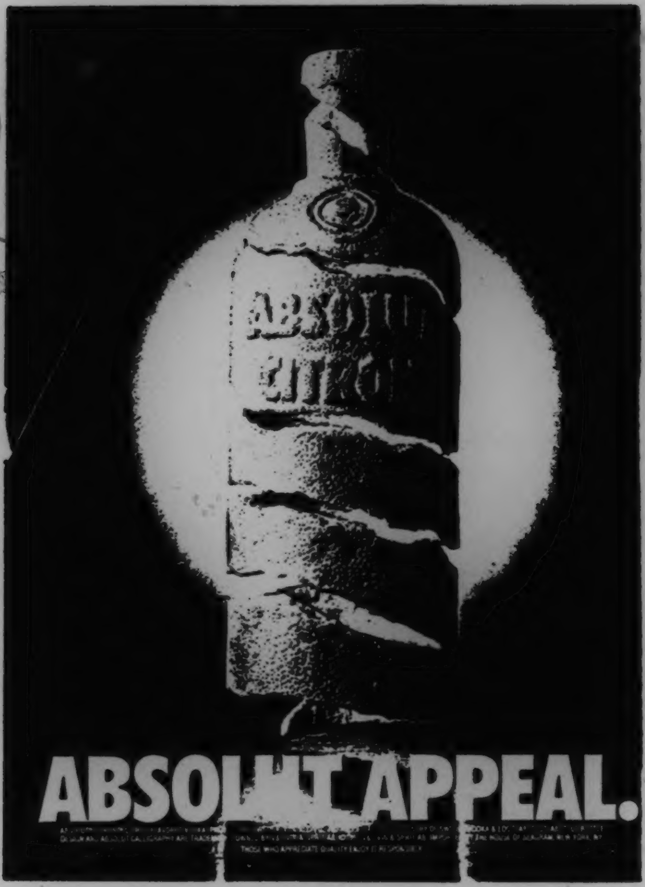

ABSOLUT CITRON
ABSOLUT APPEAL.

Figure 69

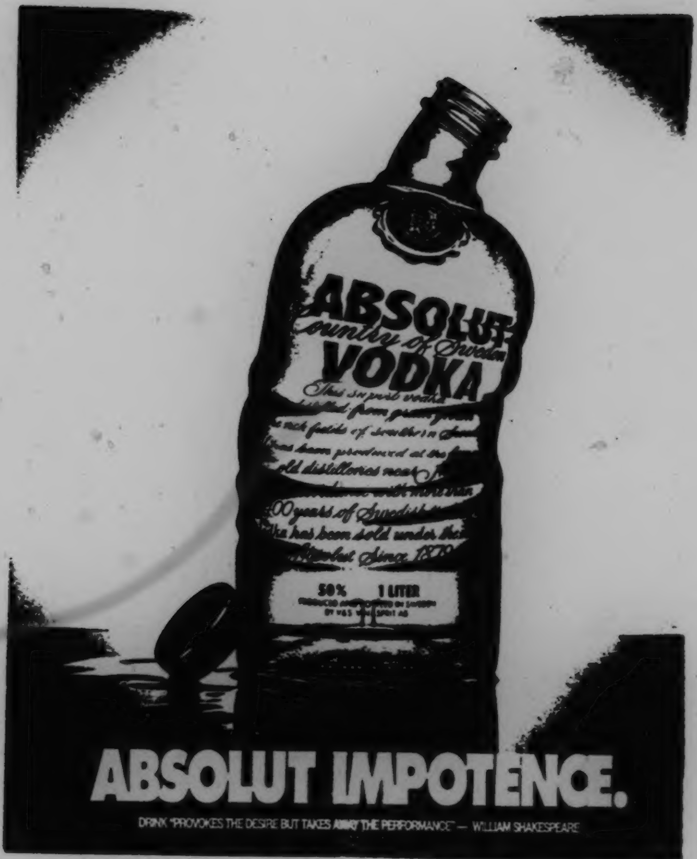

ABSOLUT
Country of Sweden
VODKA
50%
1 LITER
ABSOLUT IMPOTENCE.
DRINK "PROVOKES THE DESIRE BUT TAKES AWAY THE PERFORMANCE" — WILLIAM SHAKESPEARE

Figure 70

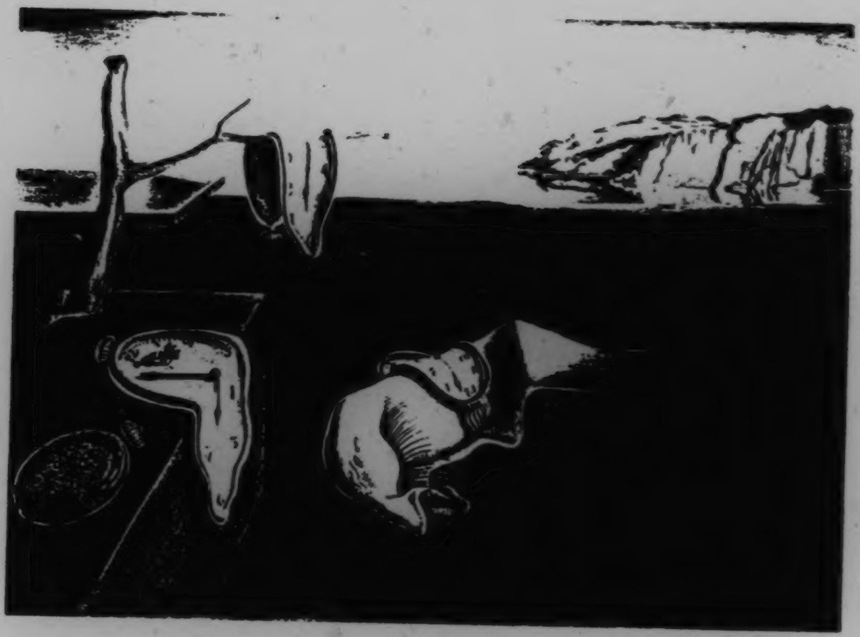


Figure 71

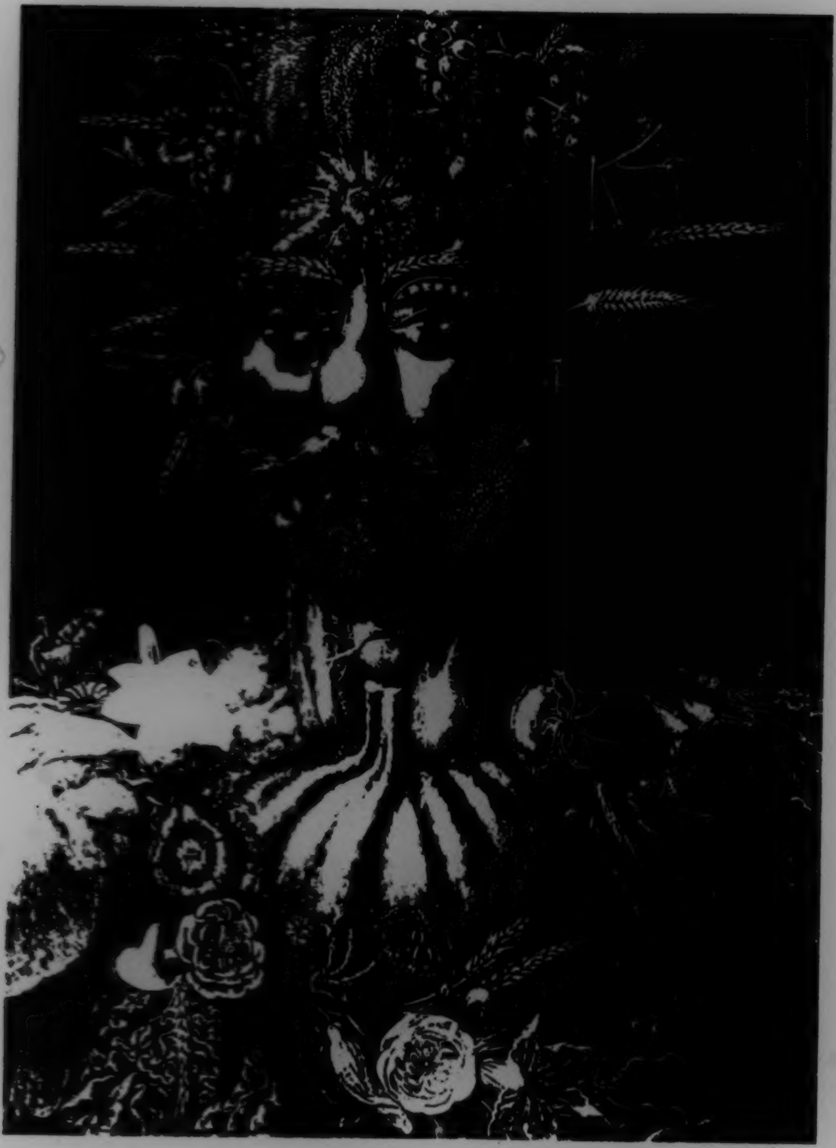


Figure 72

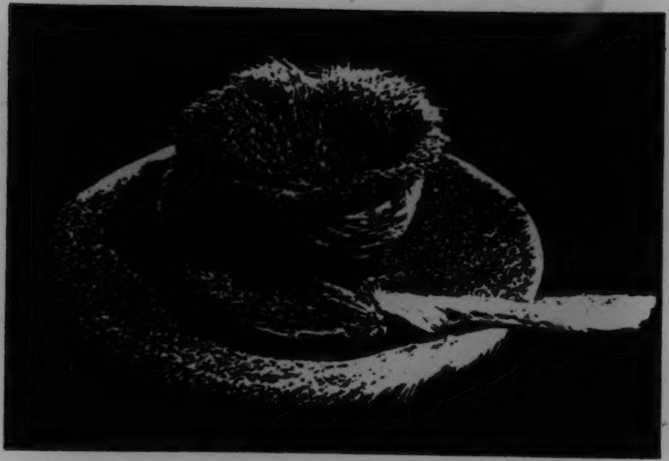
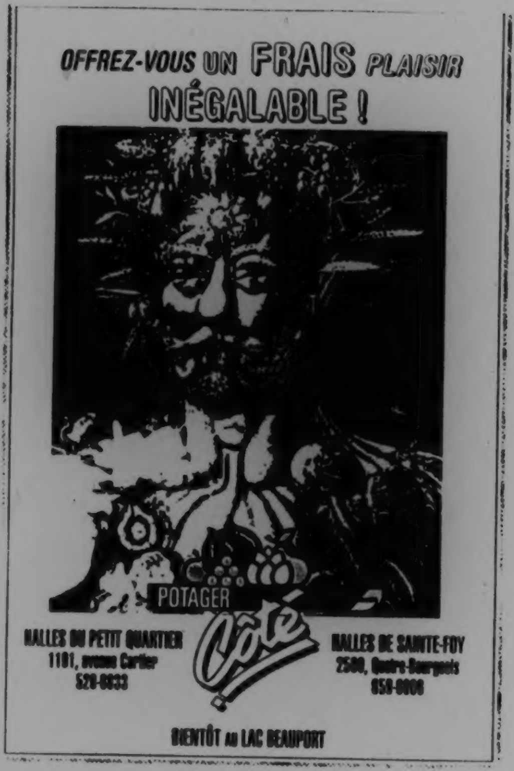


Figure 73



OFFREZ-VOUS UN FRAIS PLAISIR
INÉGALABLE !

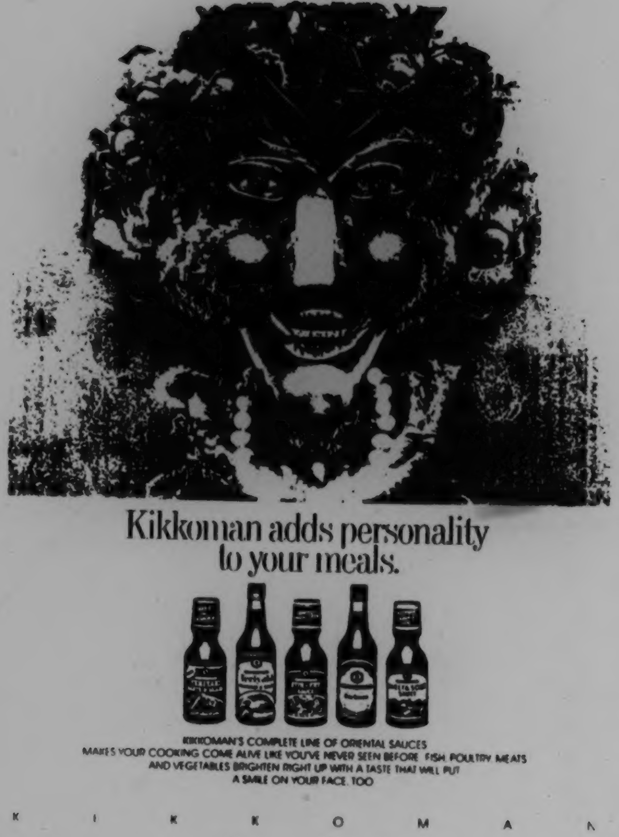
POTAGER
Côté

HALLES DU PETIT QUARTIER
1101, avenue Cartier
529-0033

HALLES DE SAINTE-FOY
2500, Quatre-Bourgeois
658-0006

BIENTÔT AU LAC BEAUPORT

Figure 74

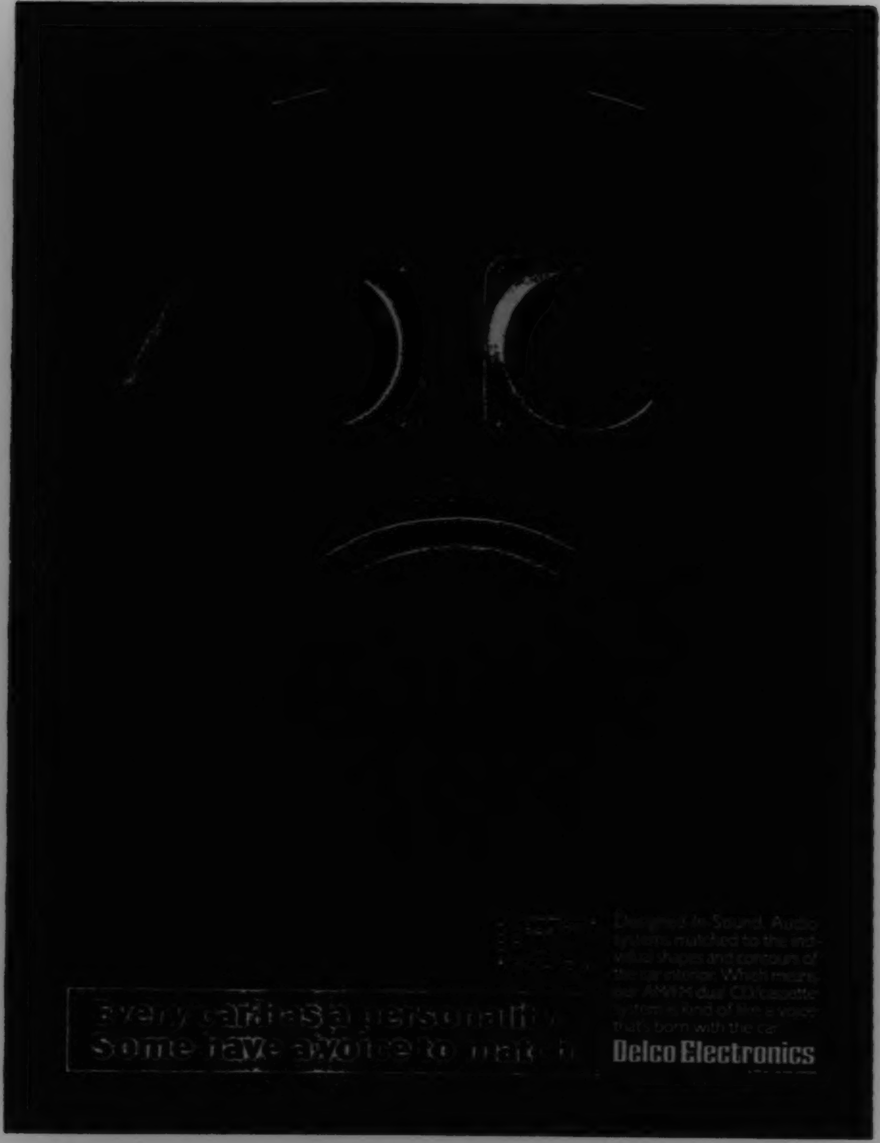


Kikkoman adds personality
to your meals.

KIKKOMAN'S COMPLETE LINE OF ORIENTAL SAUCES
MAKES YOUR COOKING COME ALIVE LIKE YOU'VE NEVER SEEN BEFORE. FISH, POULTRY, MEATS
AND VEGETABLES BRIGHTEN RIGHT UP WITH A TASTE THAT WILL PUT
A SMILE ON YOUR FACE, TOO

K I K K O M A N

Figure 75


Every car has a personality.
Some have a voice to match.
Delco Electronics

Designed-In Sound. Audio systems matched to the individual shapes and contours of the car interior. Which means our AM/FM dual CD/cassette system is kind of like a voice that's born with the car.

Figure 76

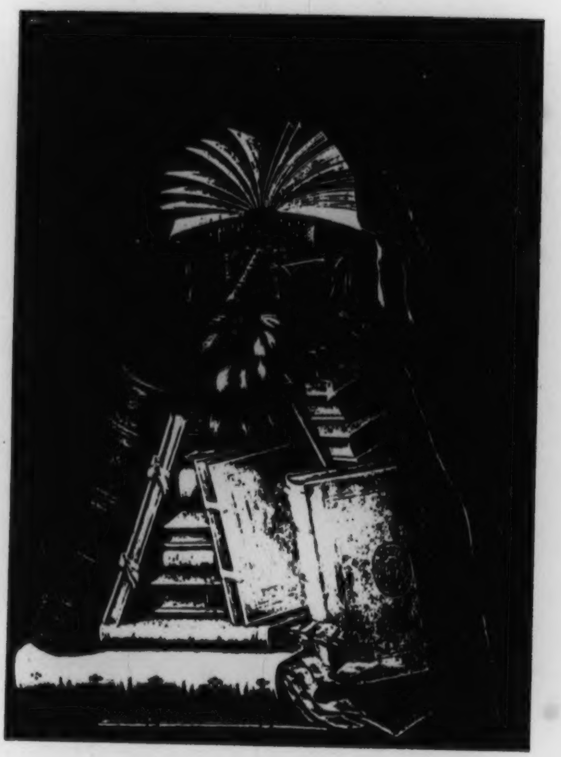


Figure 77

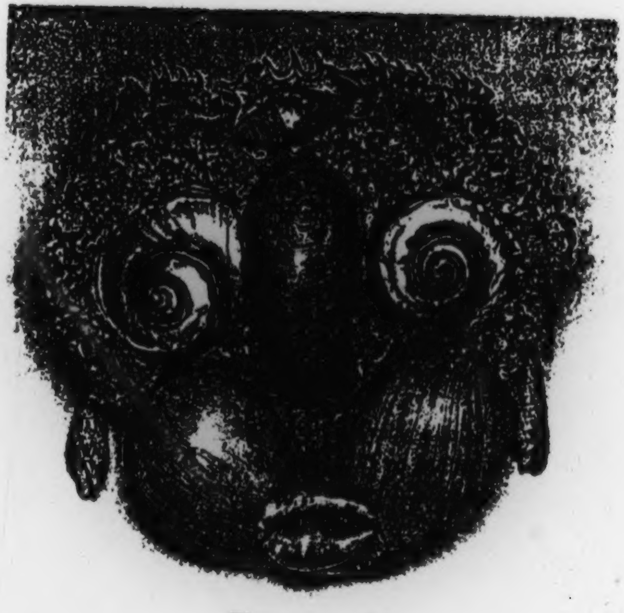


Figure 78

TIME
Eating May Not Be Good For You

Figure 79

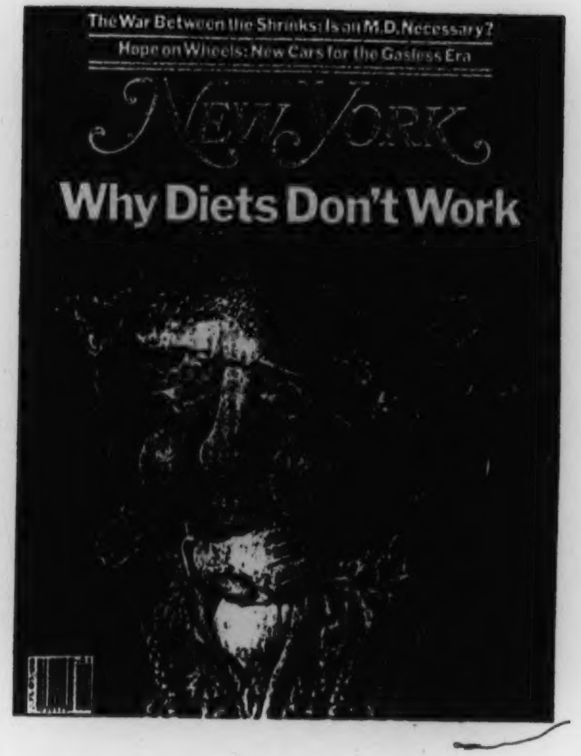

The War Between the Shrinks: Is an M.D. Necessary?
Hope on Wheels: New Cars for the Gasless Era
NEW YORK
Why Diets Don't Work

Figure 80

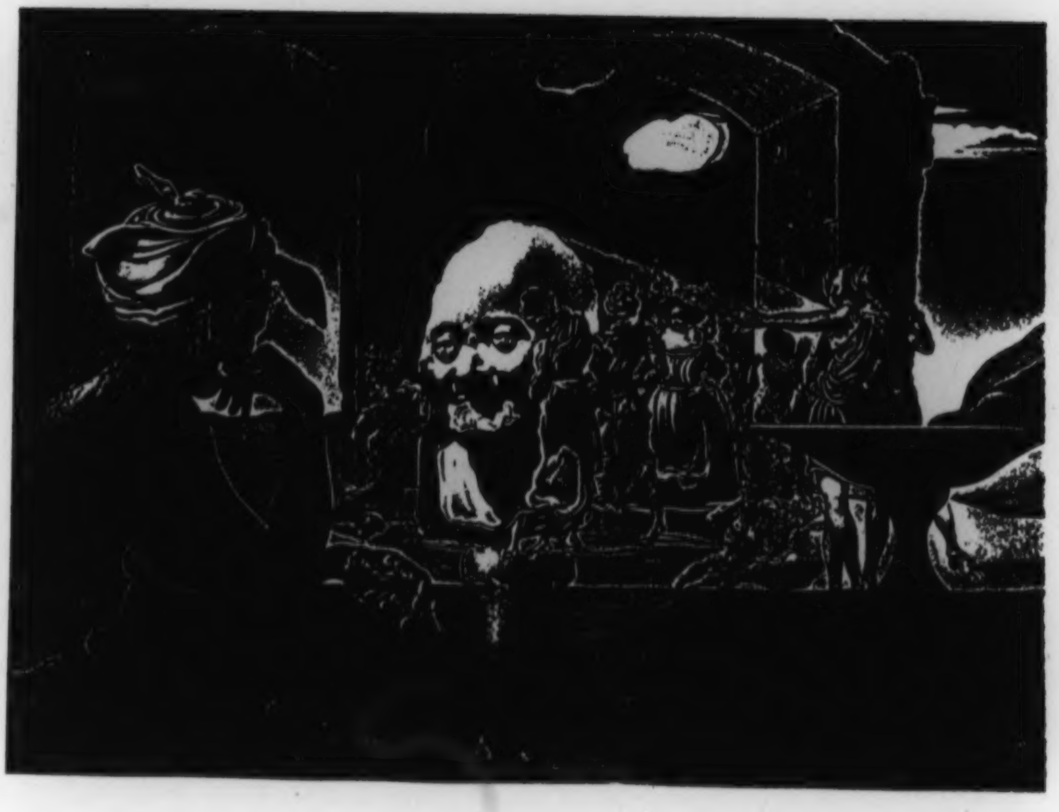
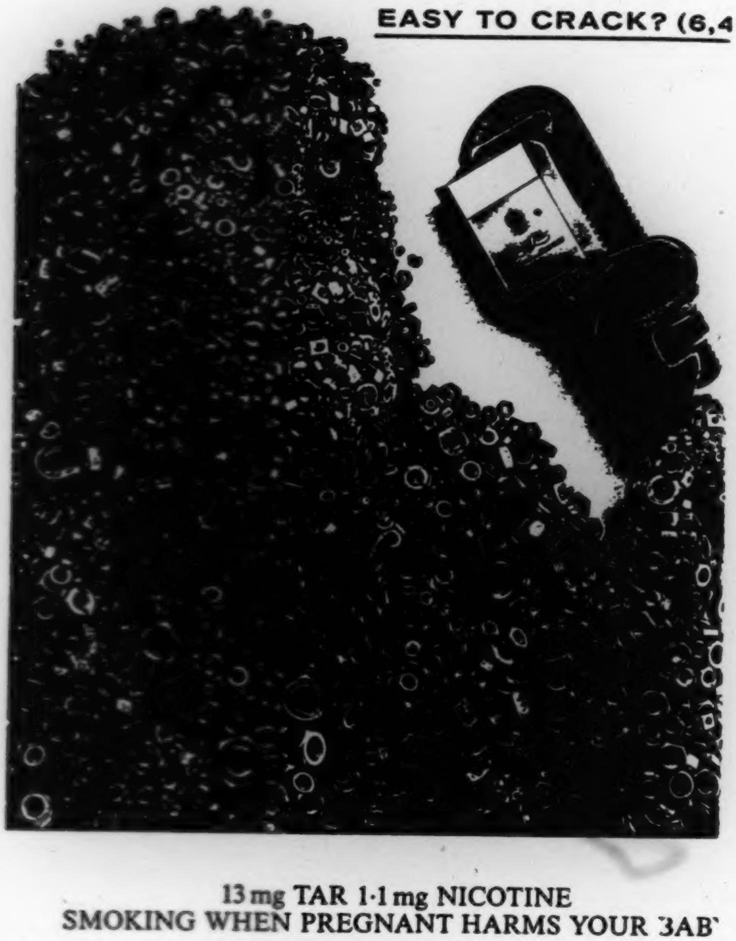


Figure 81



EASY TO CRACK? (6,4

13 mg TAR 1·1 mg NICOTINE
SMOKING WHEN PREGNANT HARMS YOUR BAB

Figure 82

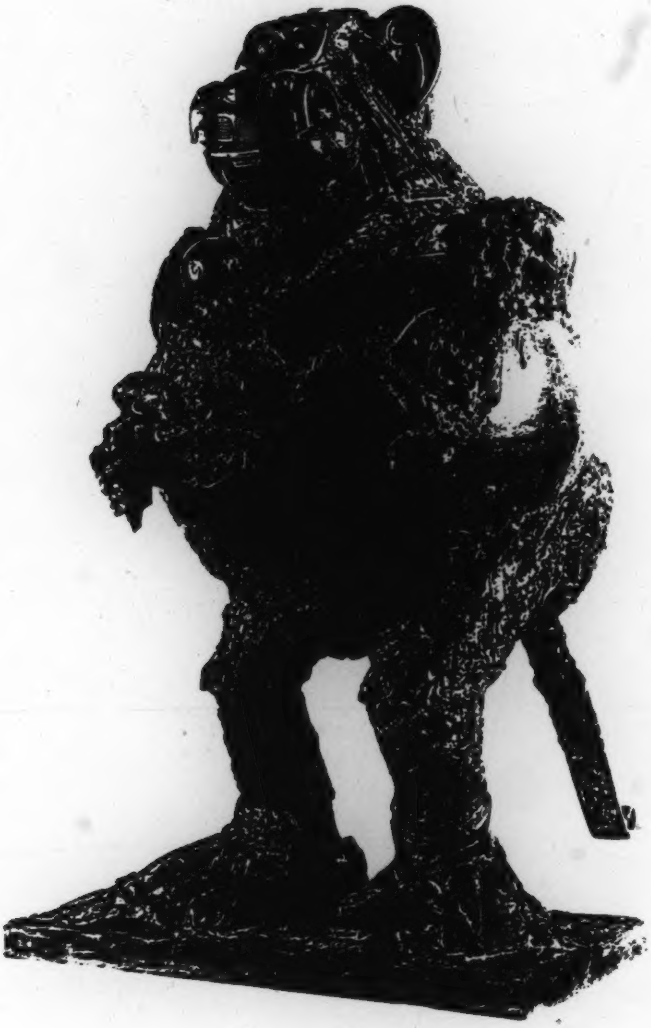


Figure 83

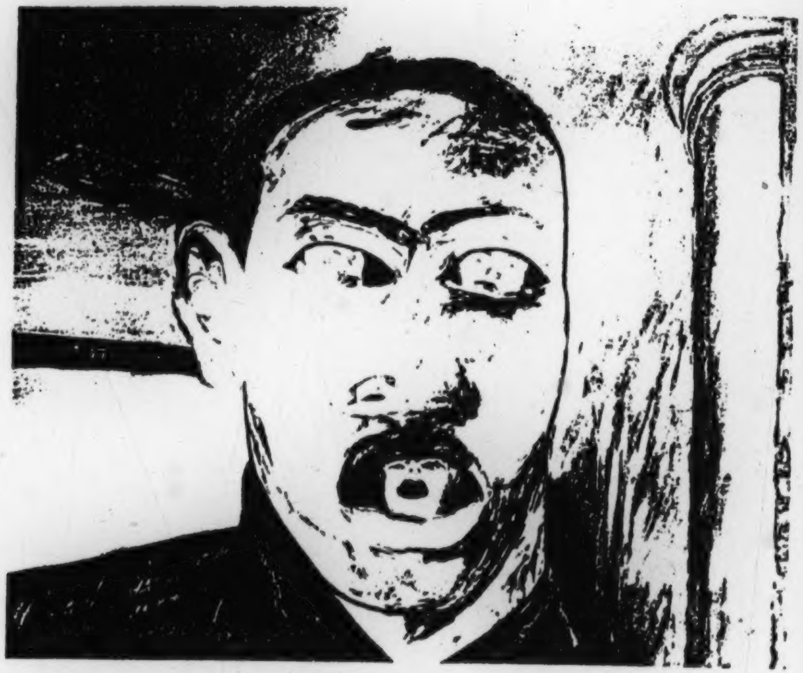


Figure 84

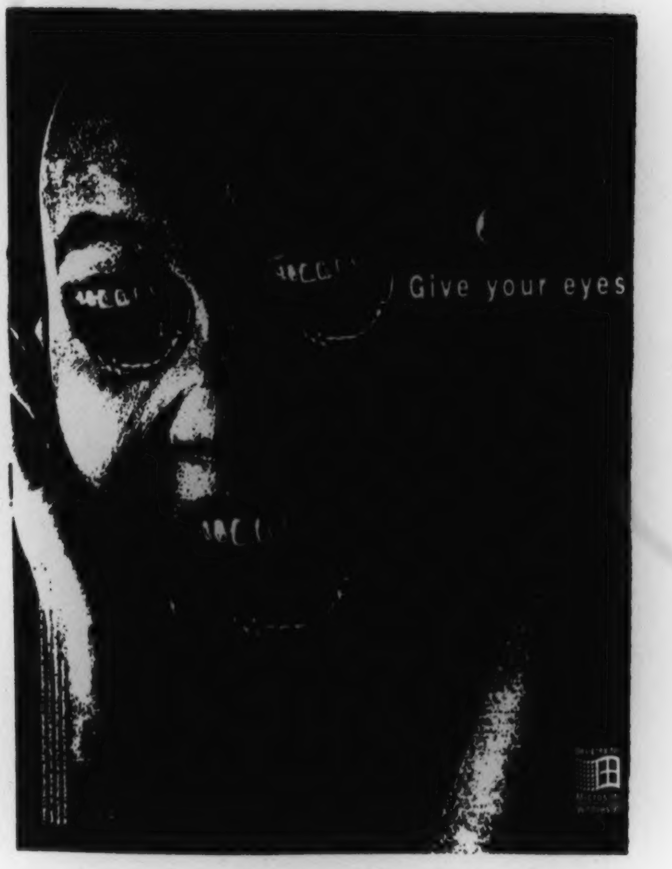

Give your eyes

Figure 85

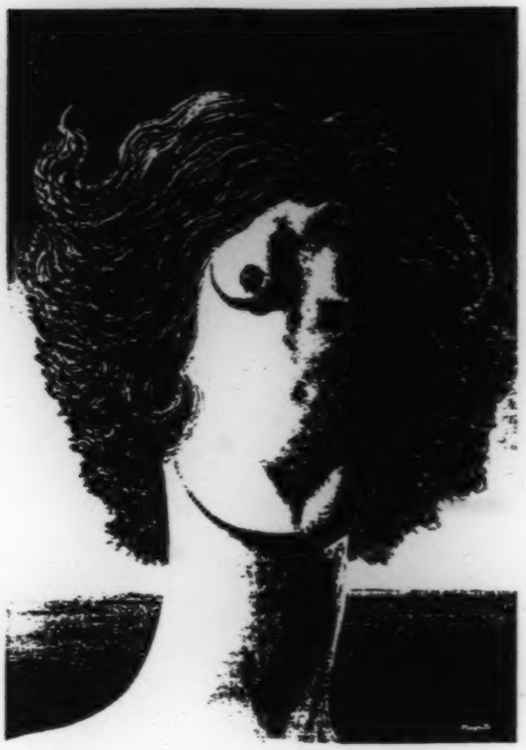


Figure 86

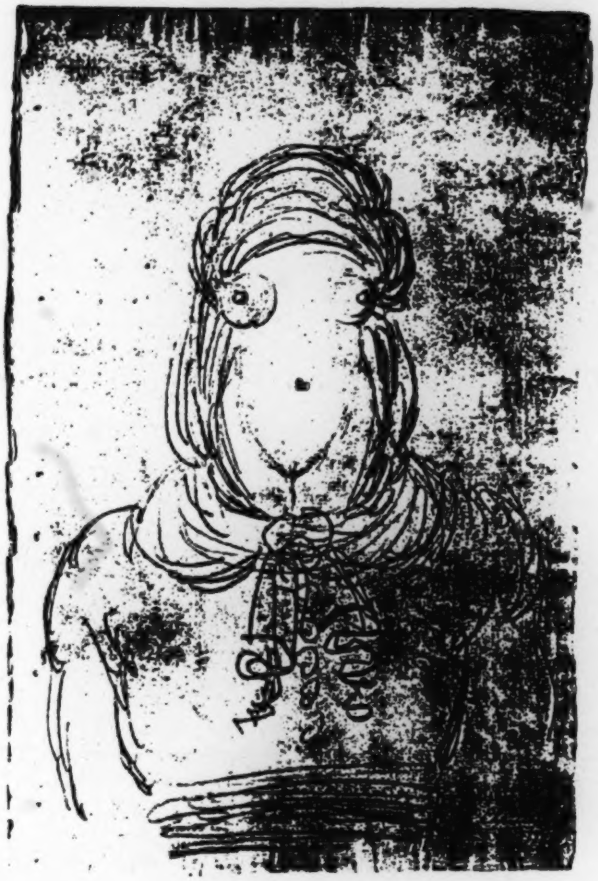


Figure 87

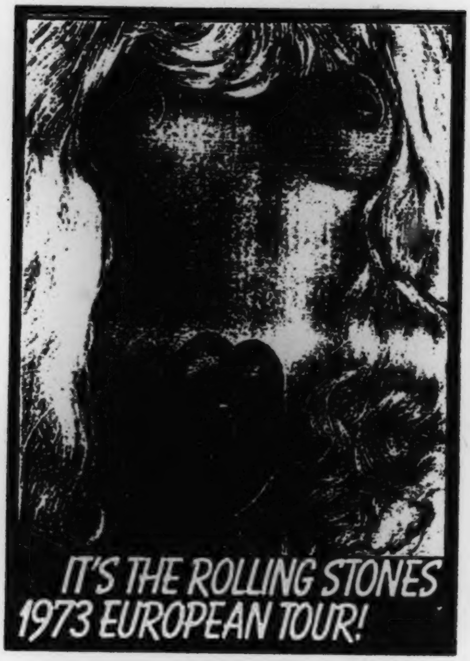

IT'S THE ROLLING STONES
1973 EUROPEAN TOUR!

Figure 88

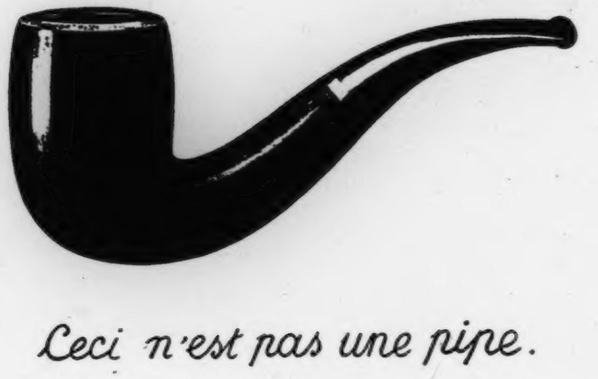

Ceci n'est pas une pipe.

Figure 89

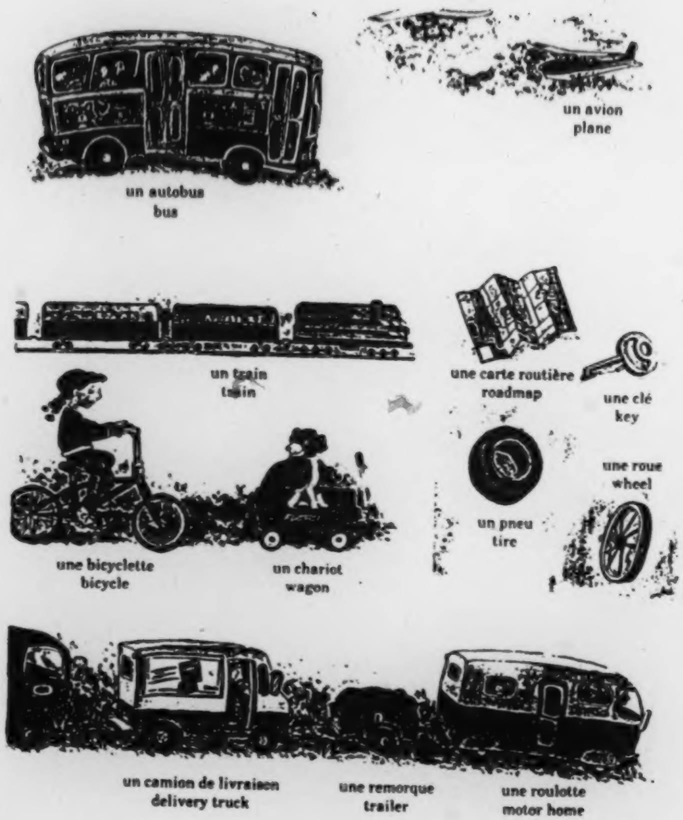

un autobus
bus
un avion
plane
un train
train
une carte routière
roadmap
une clé
key
une bicyclette
bicycle
un chariot
wagon
un pneu
tire
une roue
wheel
un camion de livraison
delivery truck
une remorque
trailer
une roulotte
motor home

Figure 90

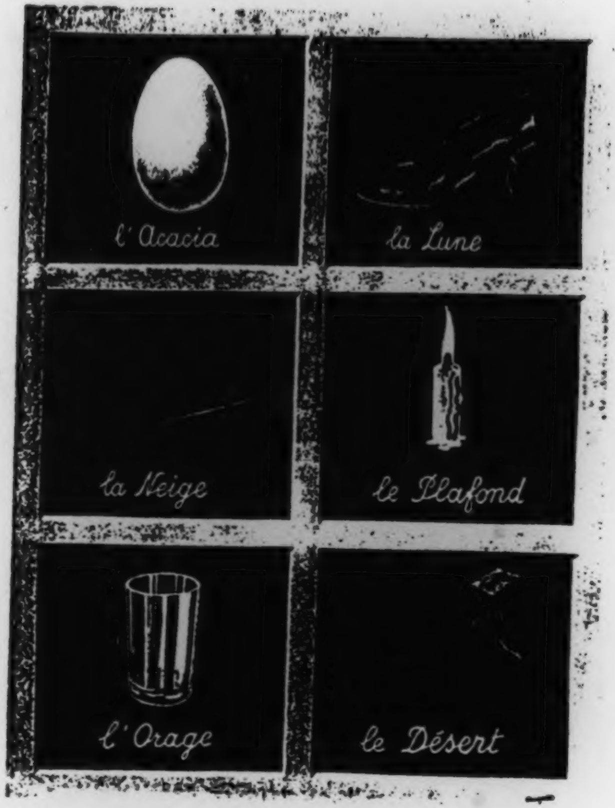

l' Acacia
la Lune
la Neige
le Plafond
l' Orage
le Désert

Figure 91

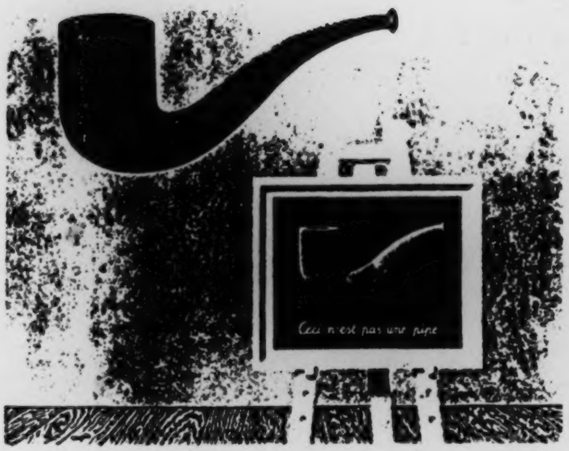
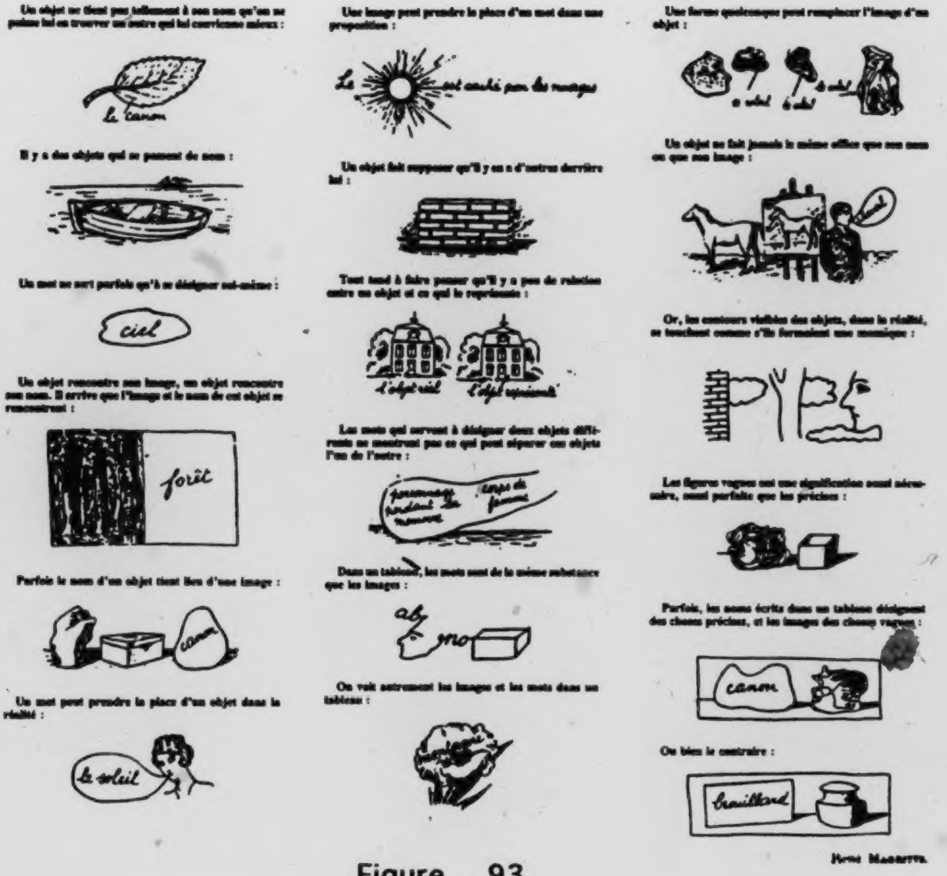

Ceci n'est pas une pipe

Figure 92



Un objet ne tient pas tellement à son nom qu'on ne puisse lui en trouver un autre qui lui convienne mieux :

le canon

Il y a des objets qui se passent de nom :

Un mot ne sert parfois qu'à se désigner soi-même :

ciel

Un objet rencontre son image, un objet rencontre son nom. Il arrive que l'image et le nom de cet objet se rencontrent :

forêt

Parfois le nom d'un objet tient lieu d'une image :

canon

Un mot peut prendre la place d'un objet dans la réalité :

le soleil

Une image peut prendre la place d'un mot dans une proposition :

Le est caché par les nuages

Un objet fait supposer qu'il y en a d'autres derrière lui :

Tout tend à faire penser qu'il y a peu de relation entre un objet et ce qui le représente :

l'objet réel

l'objet représenté

Les mots qui servent à désigner deux objets différents ne montrent pas ce qui peut séparer ces objets l'un de l'autre :

personnage perdant la mémoire

corps de femme

Dans un tableau, les mots sont de la même substance que les images :

On voit autrement les images et les mots dans un tableau :

Une forme quelconque peut remplacer l'image d'un objet :

Un objet ne fait jamais le même office que son nom ou que son image :

Or, les contours visibles des objets, dans la réalité, se touchent comme s'ils formaient une mosaïque :

Les figures vagues ont une signification aussi nécessaire, aussi parfaite que les précises :

Parfois, les noms écrits dans un tableau désignent des choses précises, et les images des choses vagues :

canon

Ou bien le contraire :

brouillard

René Magritte.

Figure 93

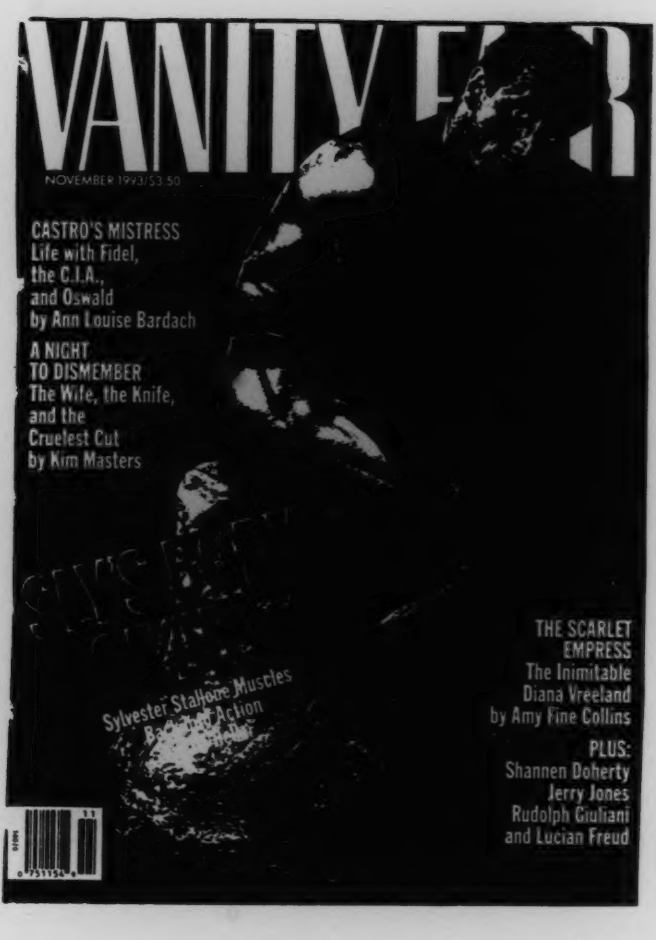

VANITY F R
NOVEMBER 1993/$3.50
CASTRO'S MISTRESS
Life with Fidel,
the C.I.A.,
and Oswald
by Ann Louise Bardach
A NIGHT
TO DISMEMBER
The Wife, the Knife,
and the
Cruelest Cut
by Kim Masters
Sylvester Stallone Muscles
Action
THE SCARLET
EMPRESS
The Inimitable
Diana Vreeland
by Amy Fine Collins
PLUS:
Shannen Doherty
Jerry Jones
Rudolph Giuliani
and Lucian Freud

Figure 94

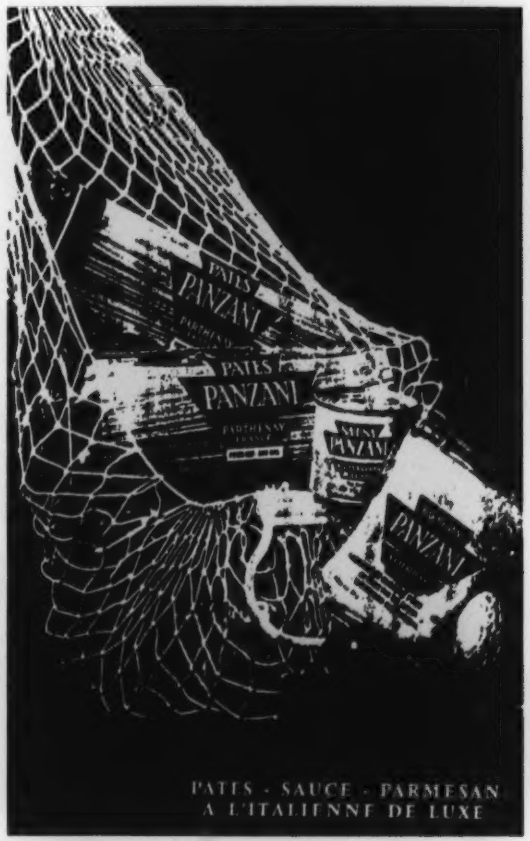

PATES
PANZANI
PATES
PANZANI
SAUCE
PANZANI
PANZANI
PATES · SAUCE · PARMESAN
A L'ITALIENNE DE LUXE

Figure 95

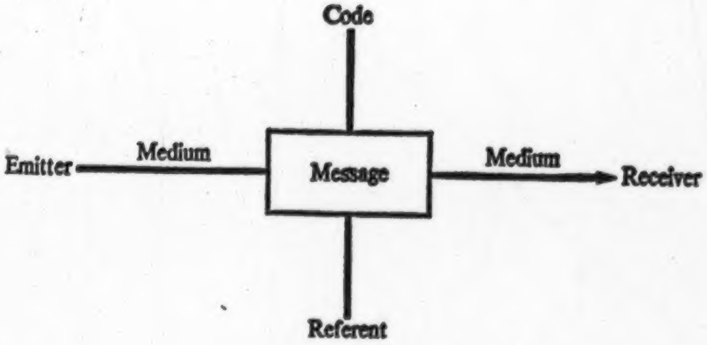

Code
Emitter
Medium
Message
Medium
Receiver
Referent

Figure 96

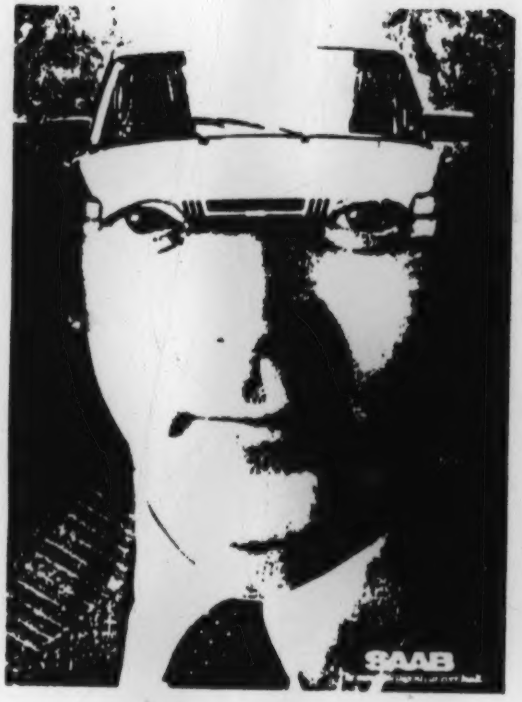


Figure 97

Figure 98

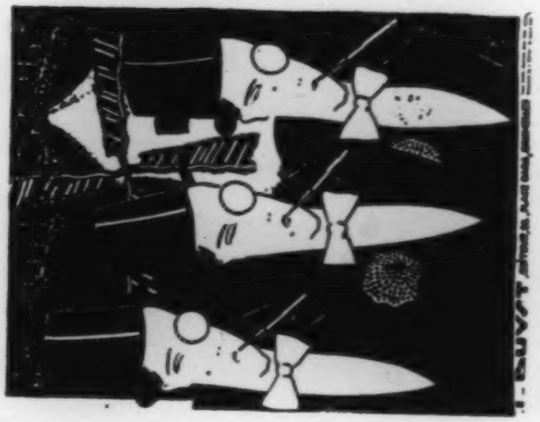


Figure 99

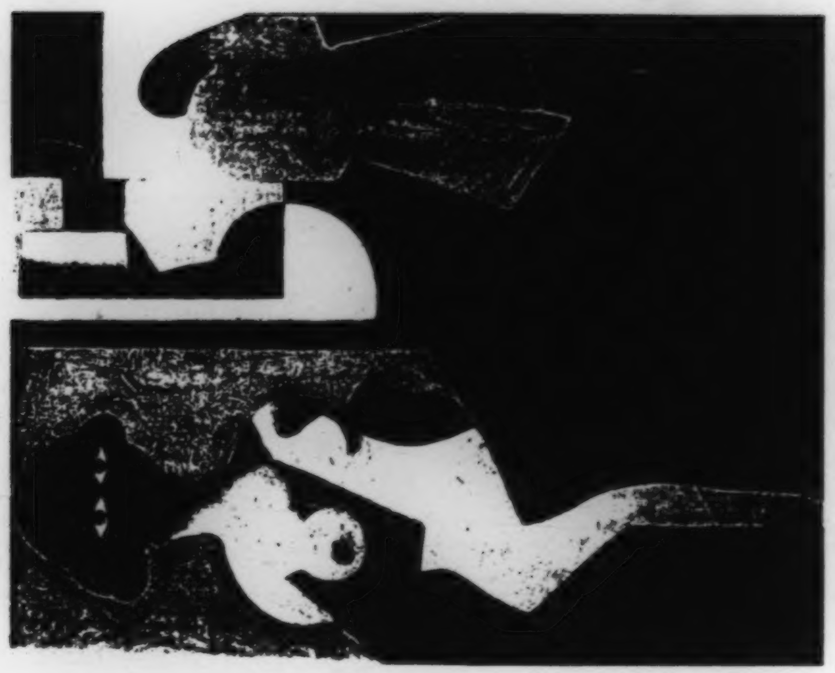


Figure 100

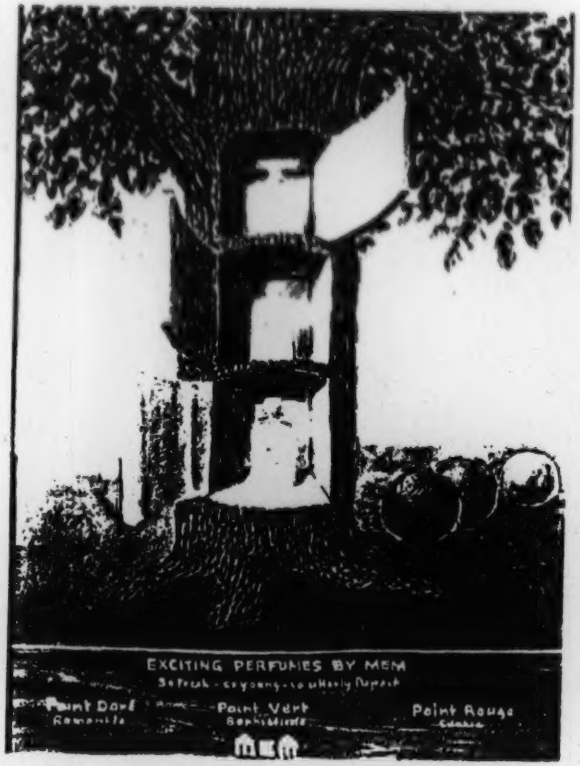

EXCITING PERFUMES BY MEM
So fresh - so young - so utterly
Point Doré
Romantic
Point Vert
Sophisticated
Point Rouge
MEM

Figure 101

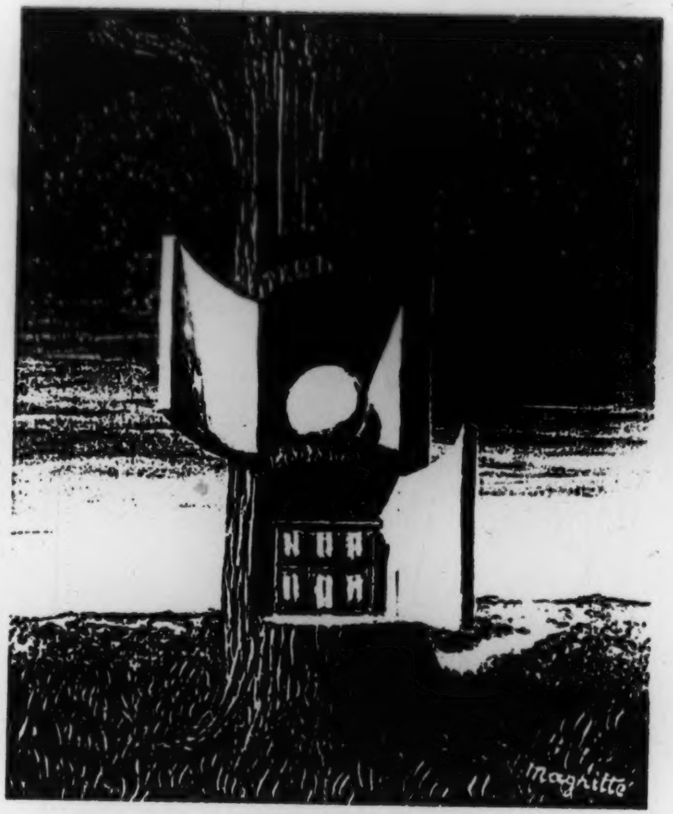


Figure 102

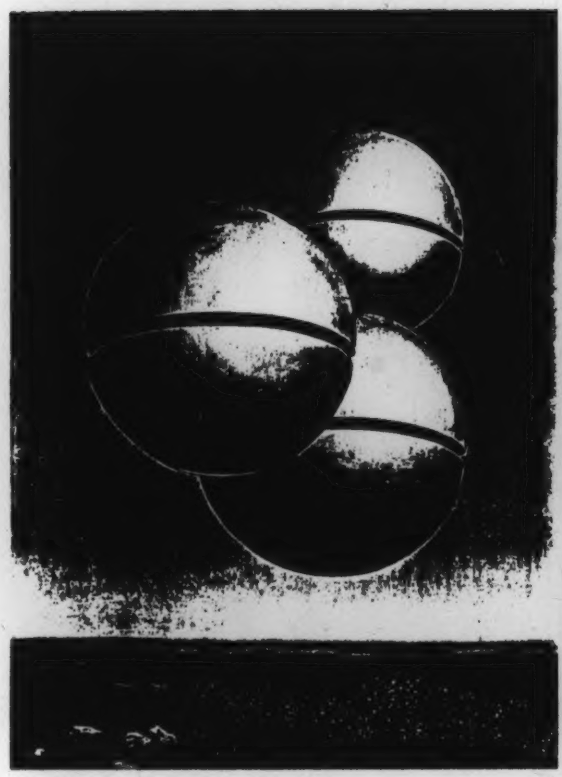


Figure 103

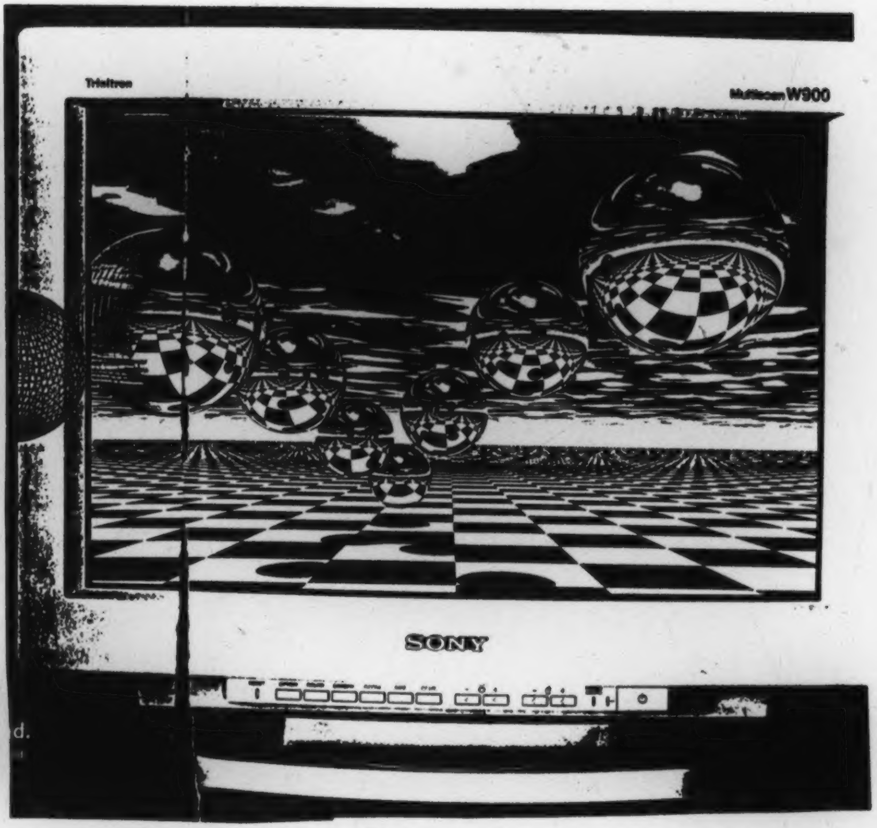

Trinitron
Multiscan W900
SONY

Figure 104

Figure 105

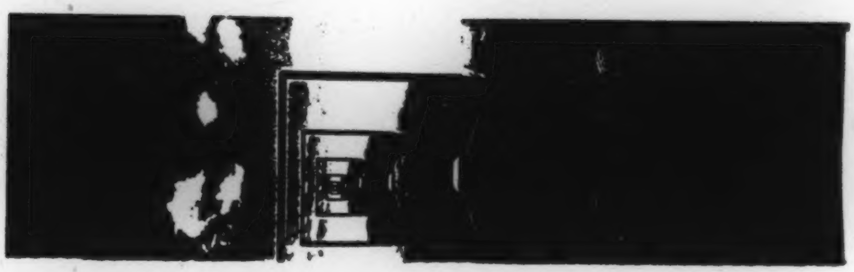


Figure 106

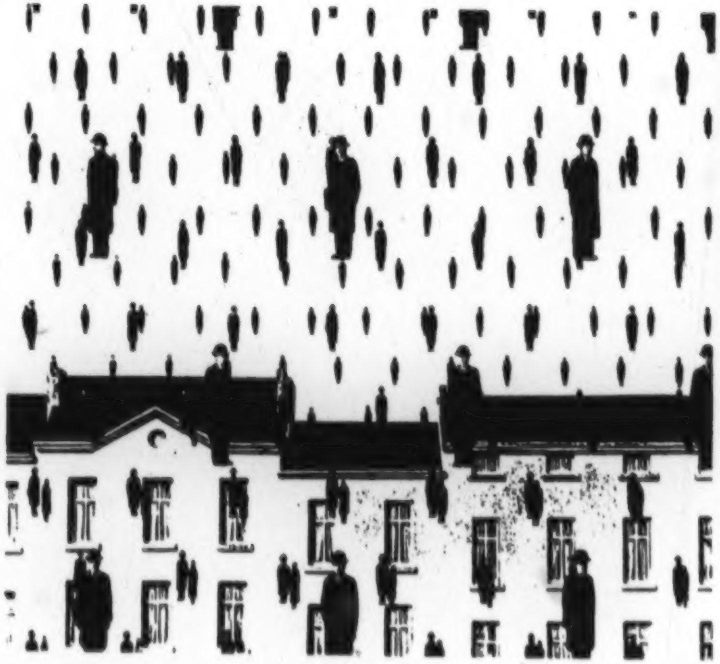


Figure 107

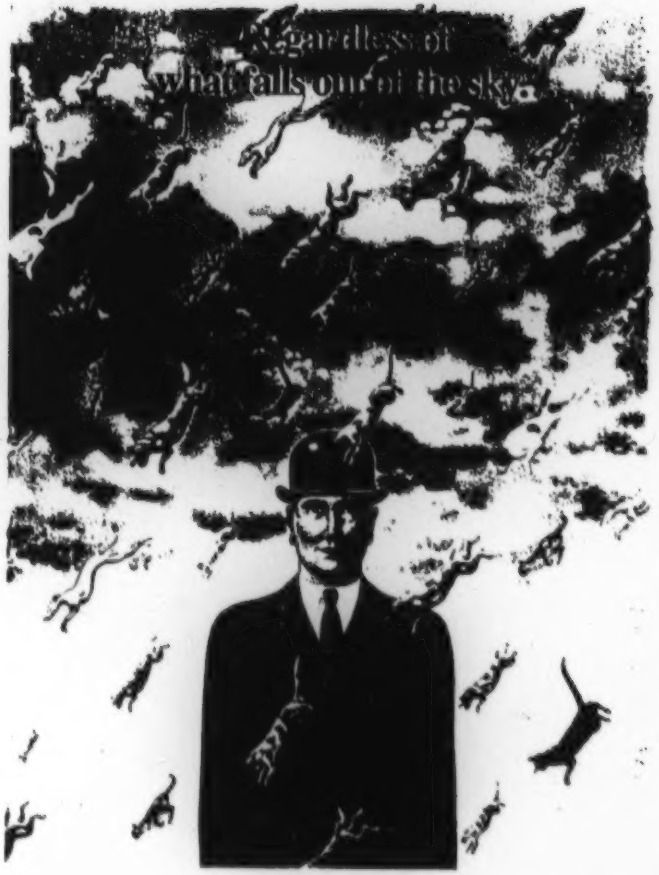

Regardless of
what falls out of the sky.

Figure 108

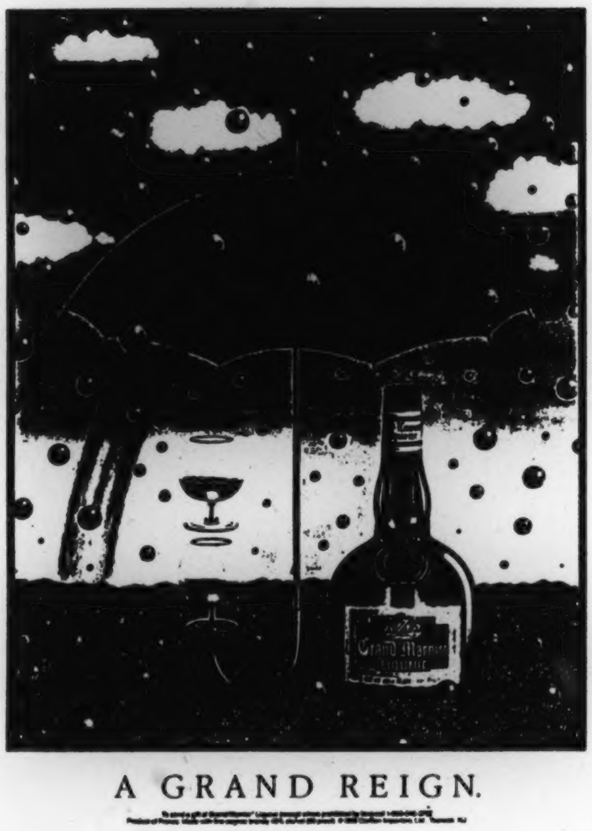

Grand Marnier
A GRAND REIGN.

Figure 109

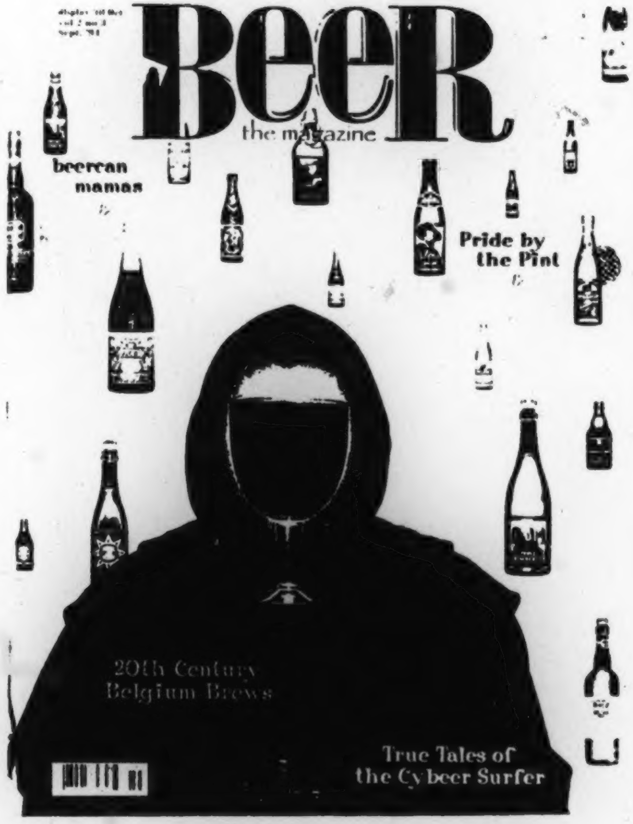

BEER
the magazine
beercan mamas
Pride by the Pint
20th Century Belgium Brews
True Tales of the Cybeer Surfer

Figure 110

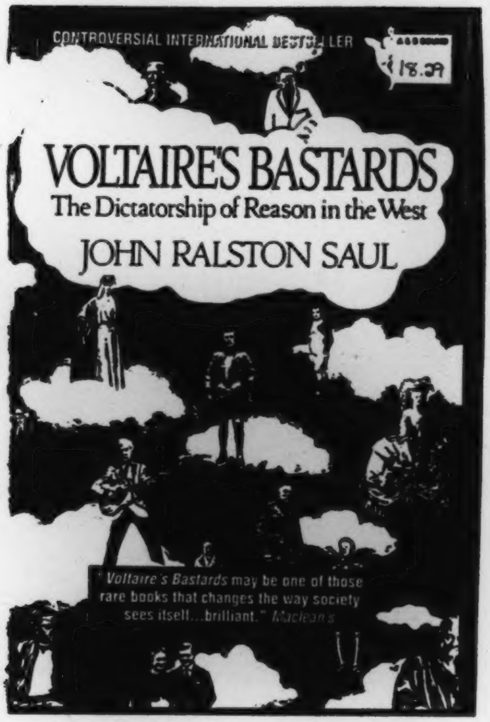

CONTROVERSIAL INTERNATIONAL BESTSELLER
$18.29
VOLTAIRE'S BASTARDS
The Dictatorship of Reason in the West
JOHN RALSTON SAUL
"Voltaire's Bastards may be one of those rare books that changes the way society sees itself...brilliant." Maclean's

Figure 111

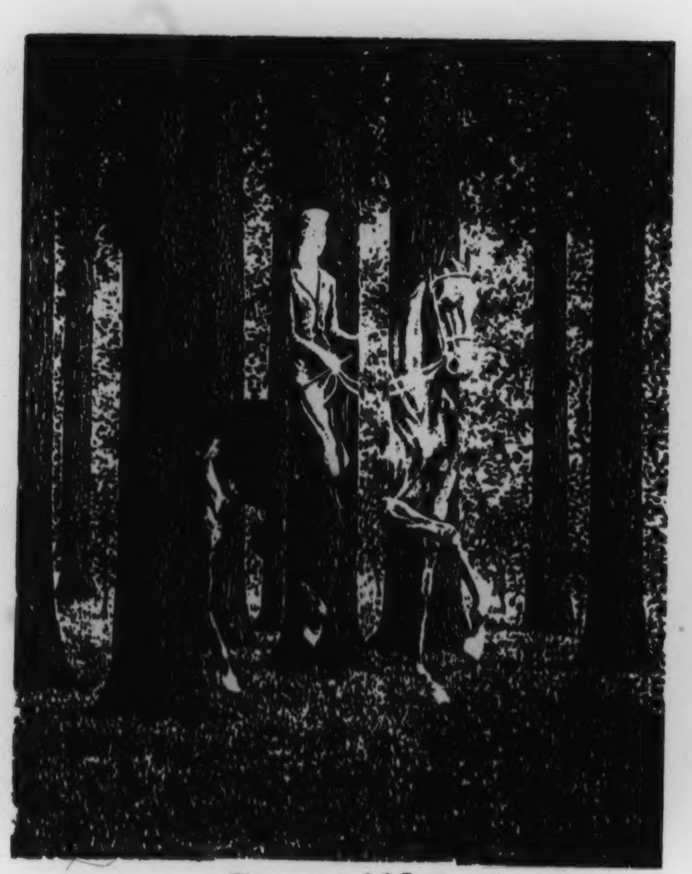


Figure 112

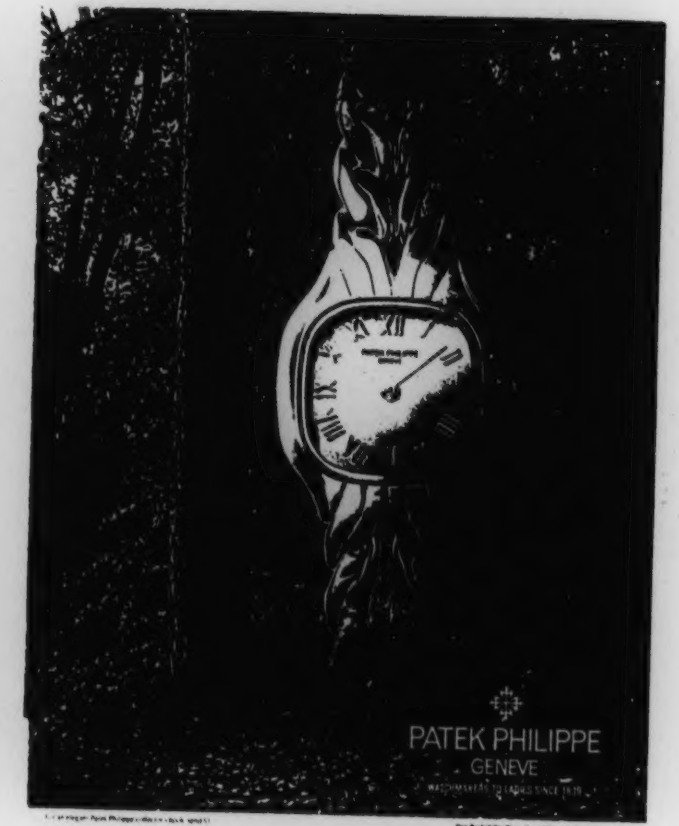

PATEK PHILIPPE
GENEVE
WATCHMAKERS TO LADIES SINCE 1839

Figure 113

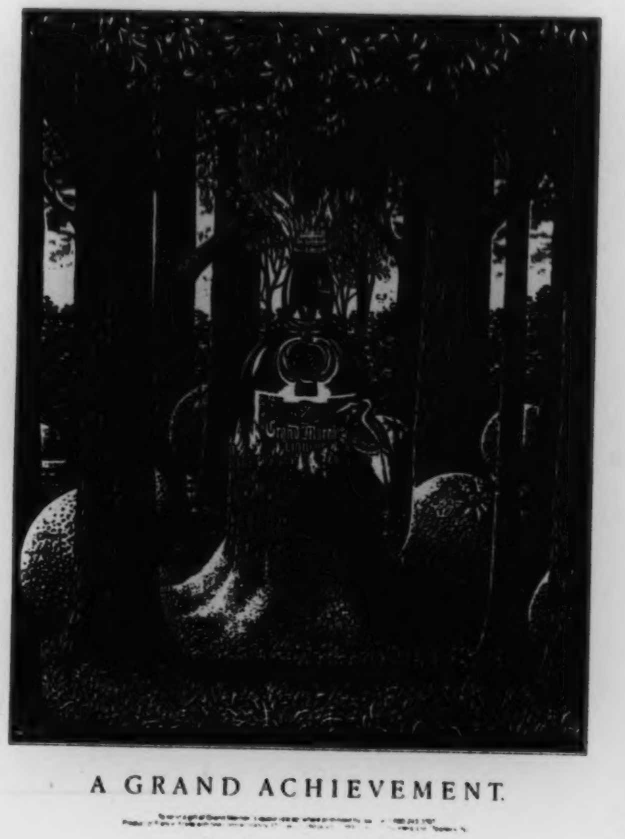

Grand Marnier
A GRAND ACHIEVEMENT.

Figure 114

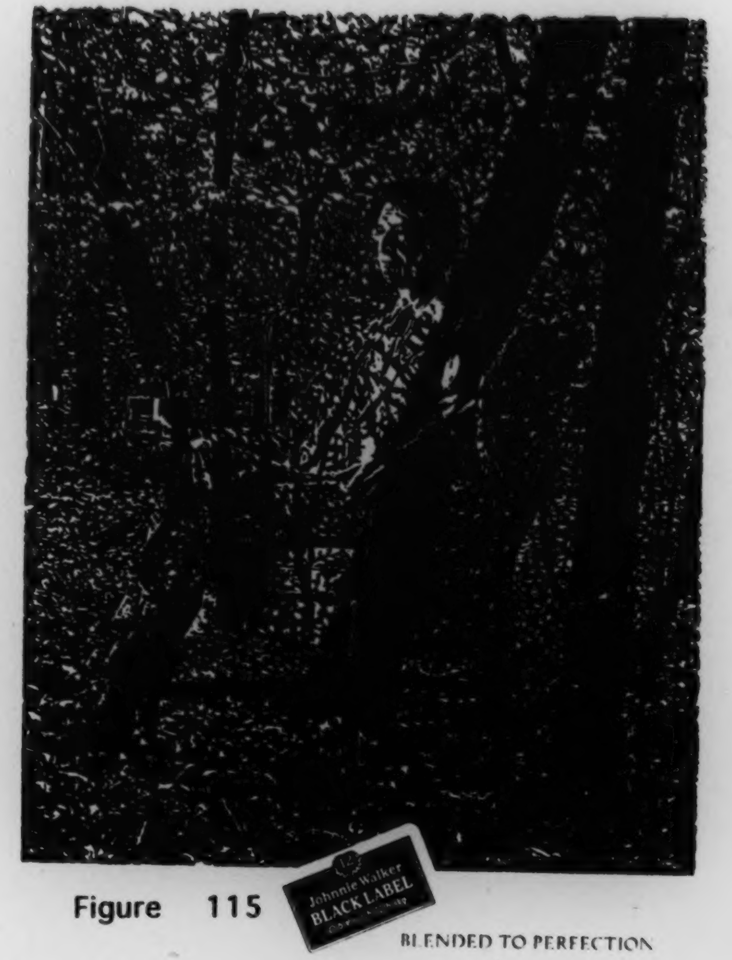

Johnnie Walker
BLACK LABEL
BLENDED TO PERFECTION

Figure 115

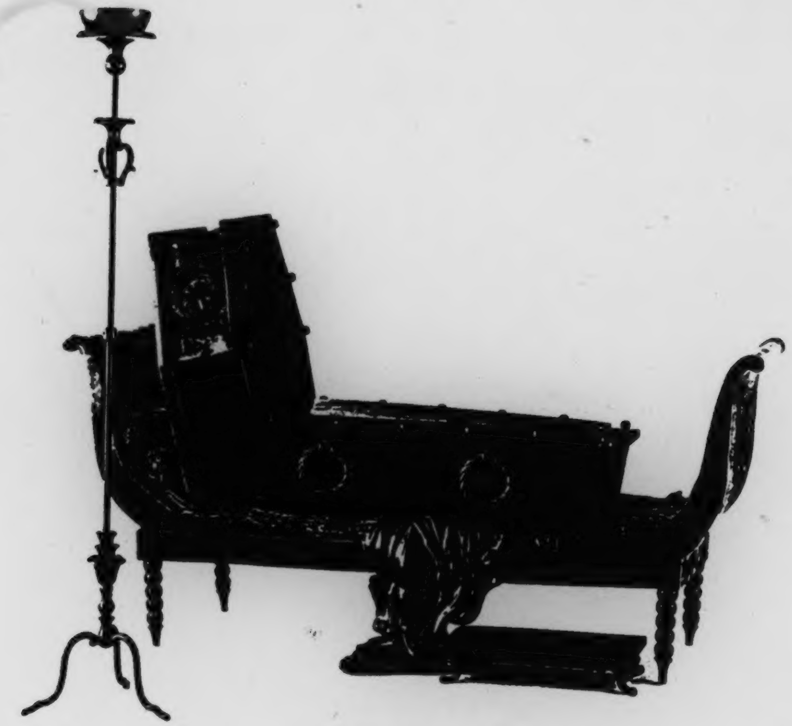


Figure 116

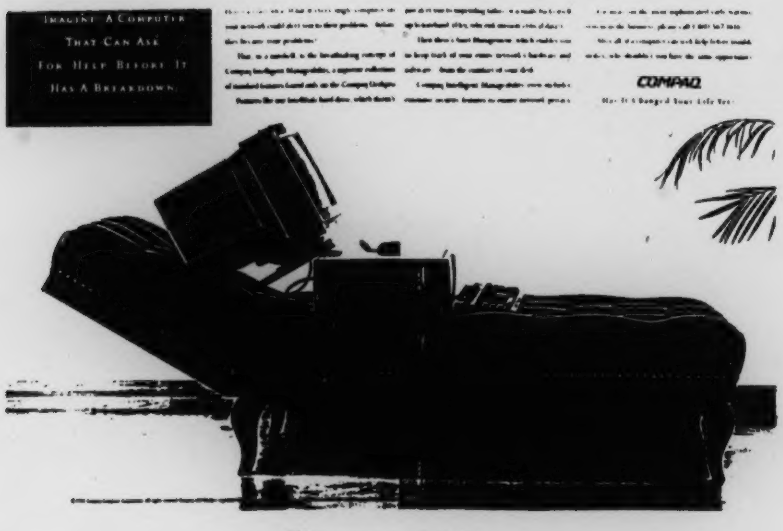

Imagine A Computer That Can Ask For Help Before It Has A Breakdown.
COMPAQ
Has It Changed Your Life Yet

Figure 117

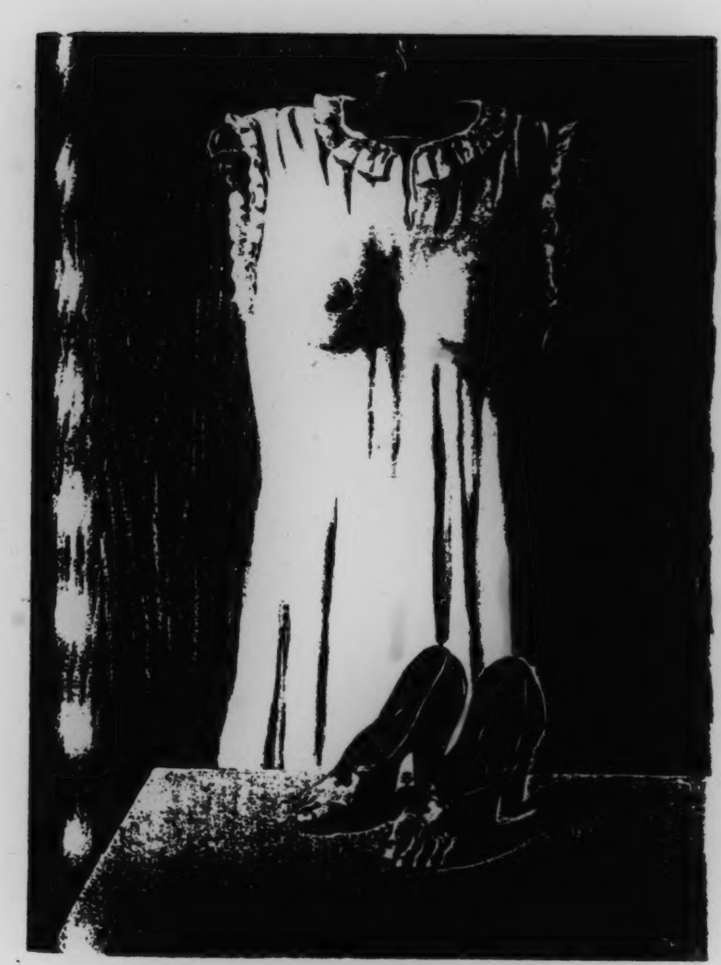


Figure 118

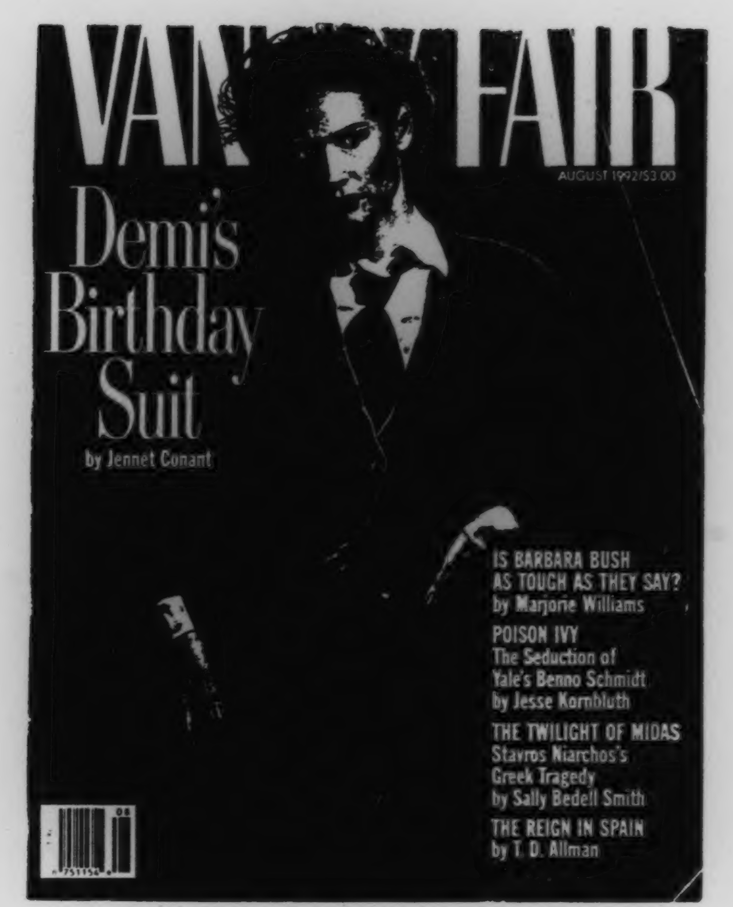

VANITY FAIR
AUGUST 1992/$3.00
Demi's Birthday Suit
by Jennet Conant
IS BARBARA BUSH AS TOUGH AS THEY SAY?
by Marjorie Williams
POISON IVY
The Seduction of Yale's Benno Schmidt
by Jesse Kornbluth
THE TWILIGHT OF MIDAS
Stavros Niarchos's Greek Tragedy
by Sally Bedell Smith
THE REIGN IN SPAIN
by T. D. Allman

Figure 119

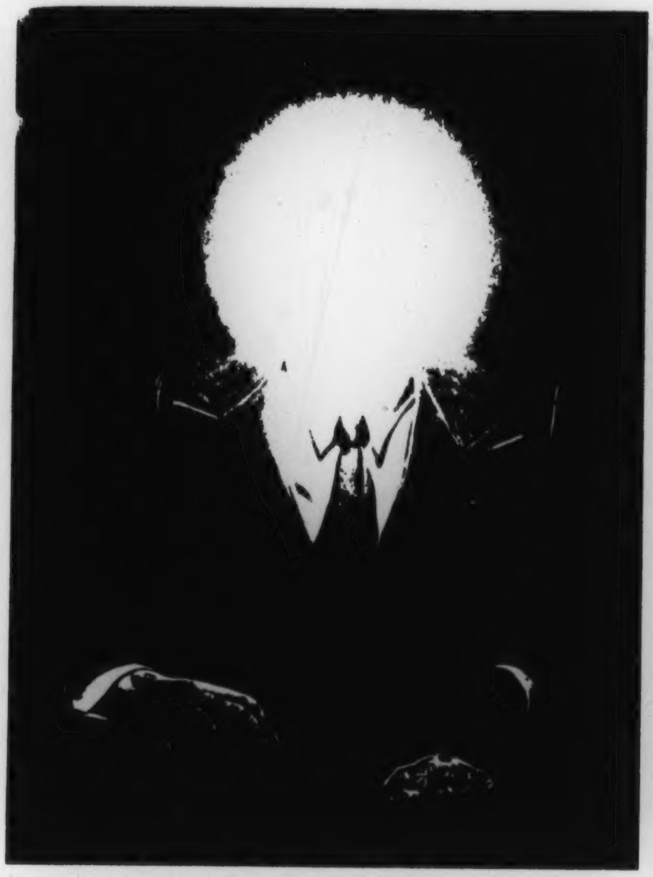


Figure 120

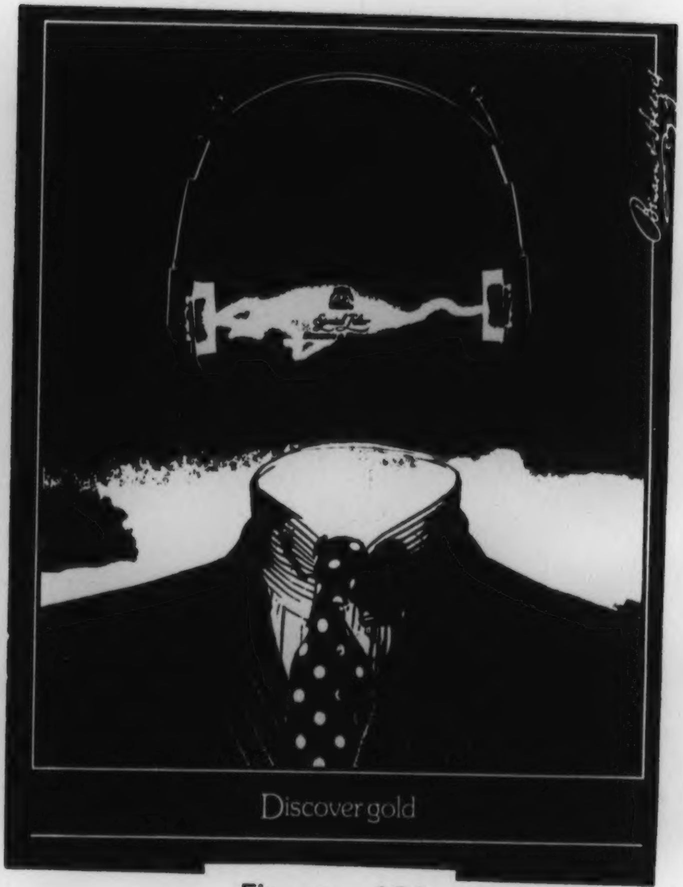
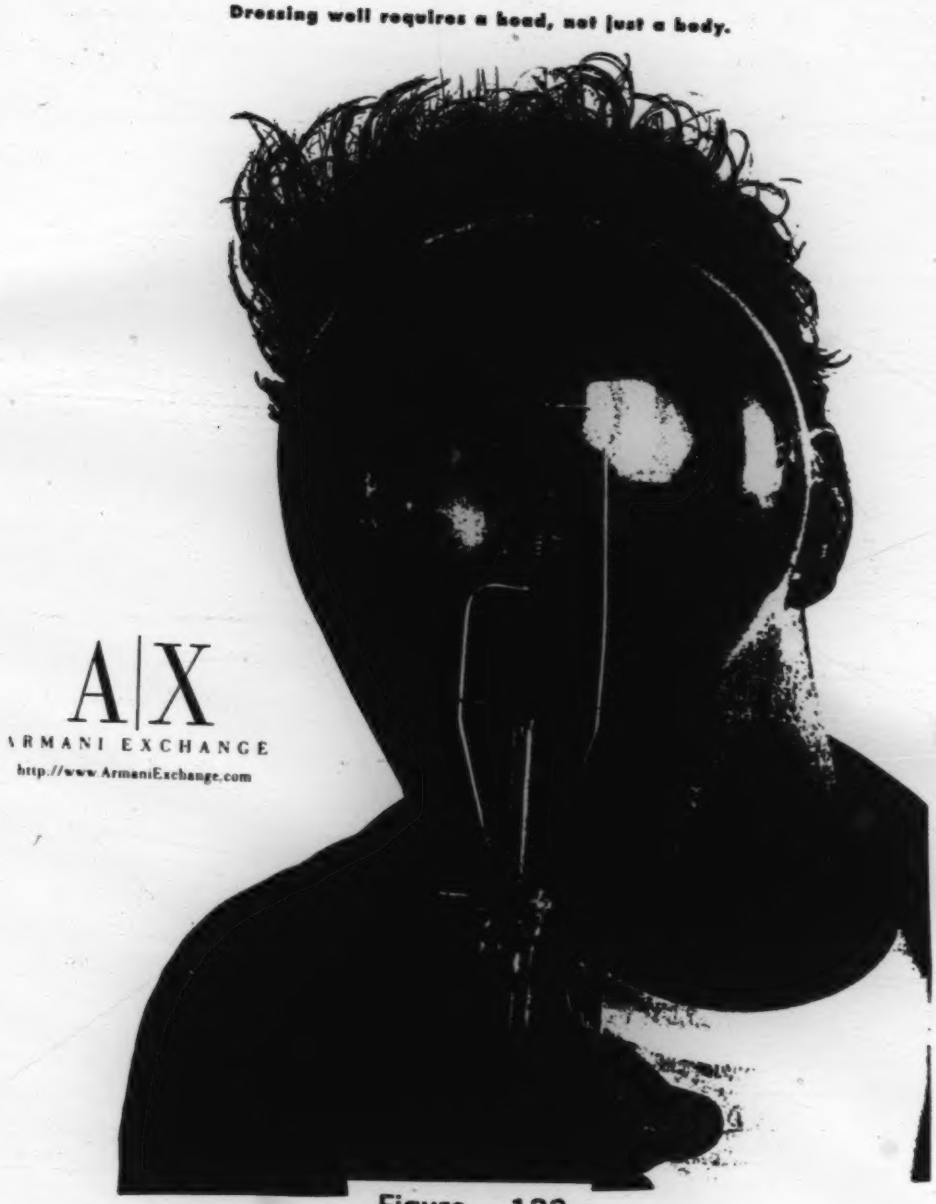

Discover gold

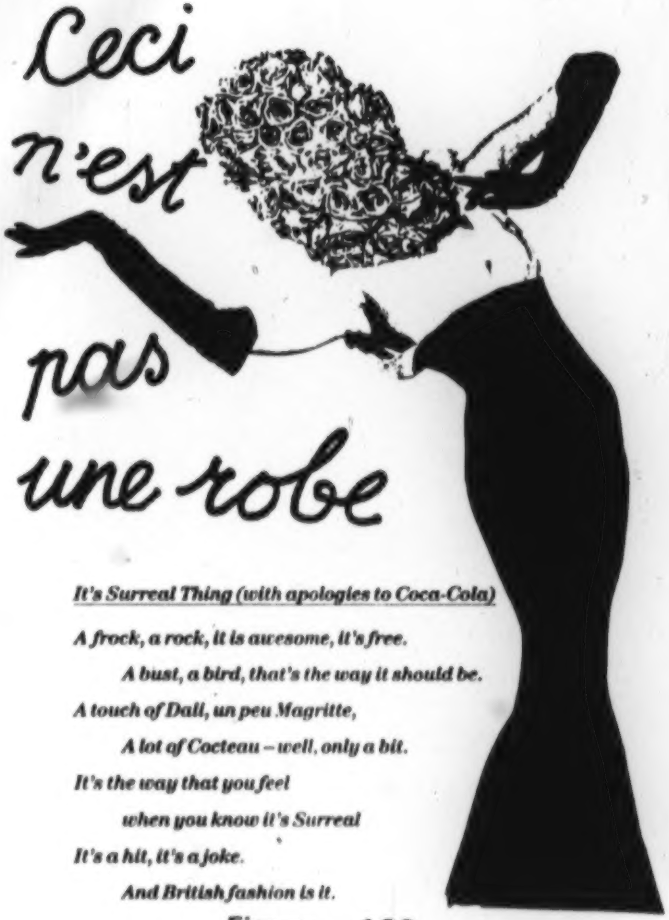
Figure 121



Dressing well requires a head, not just a body.

A|X
ARMANI EXCHANGE
http://www.ArmaniExchange.com

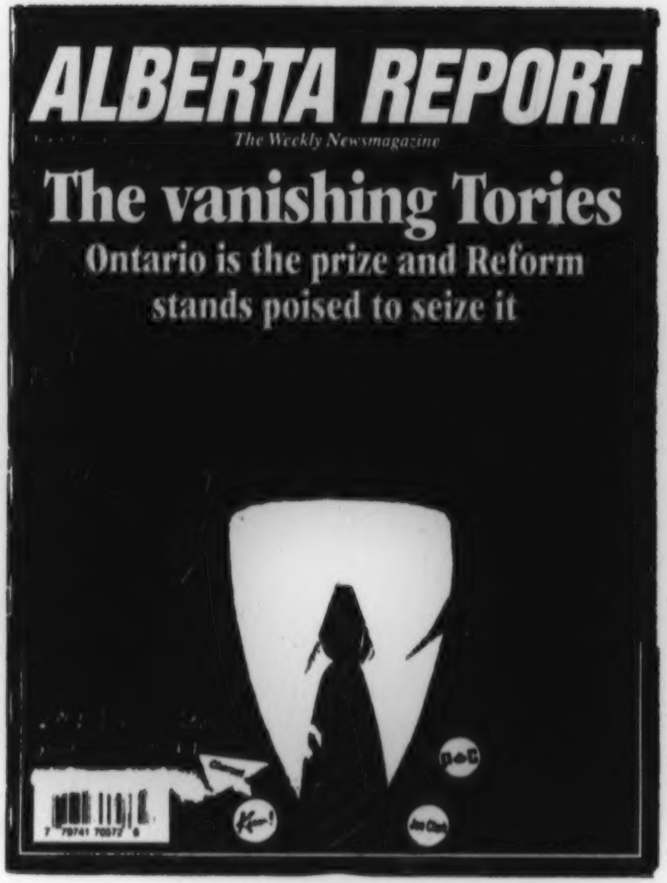
Figure 122



It's Surreal Thing (with apologies to Coca-Cola)

A frock, a rock, it is awesome, it's free.
A bust, a bird, that's the way it should be.
A touch of Dali, un peu Magritte,
A lot of Cocteau – well, only a bit.
It's the way that you feel
when you know it's Surreal
It's a hit, it's a joke.
And British fashion is it.

Figure 123


ALBERTA REPORT

The Weekly Newsmagazine

The vanishing Tories

Ontario is the prize and Reform stands poised to seize it

Figure 124

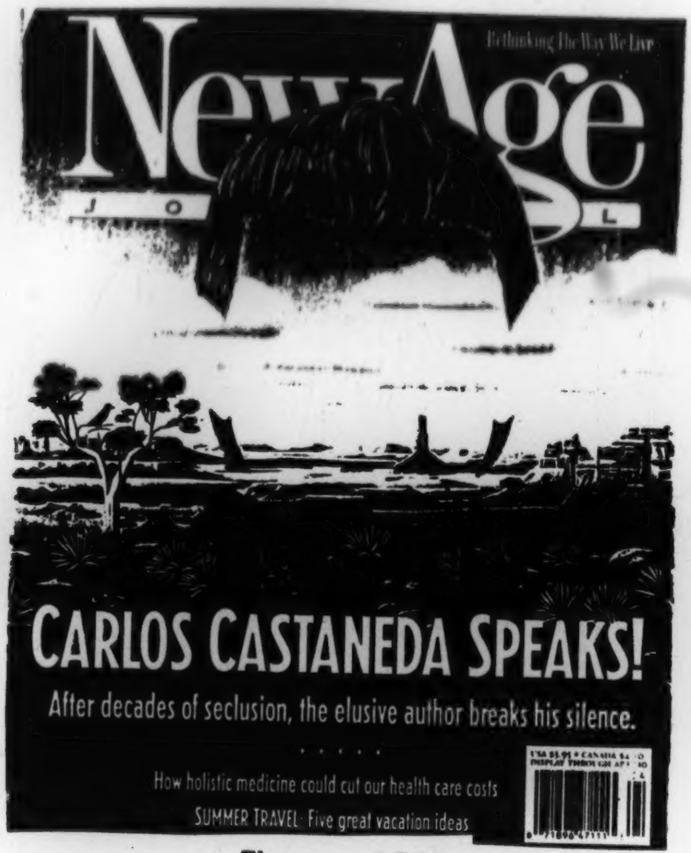
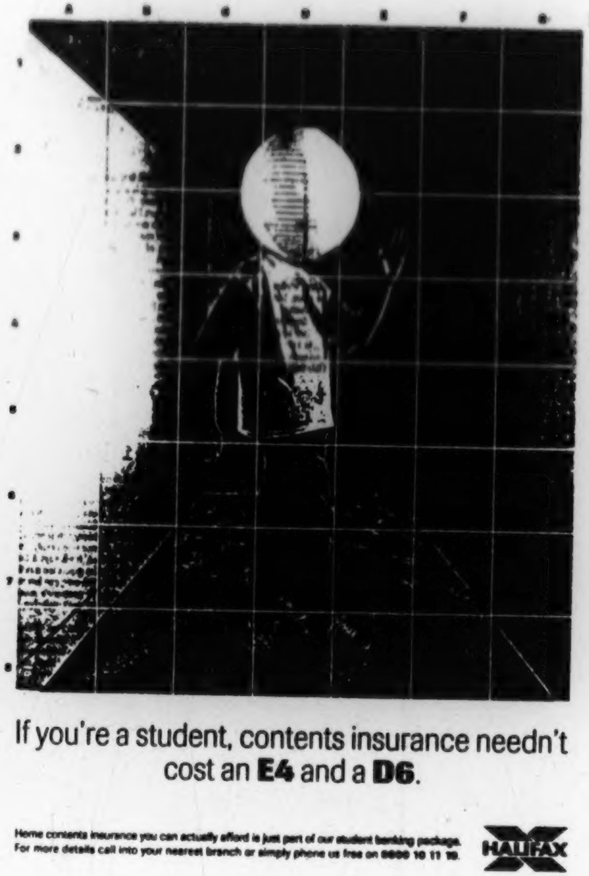

Rethinking The Way We Live
NewAge
JOURNAL
CARLOS CASTANEDA SPEAKS!
After decades of seclusion, the elusive author breaks his silence.
How holistic medicine could cut our health care costs
SUMMER TRAVEL: Five great vacation ideas

Figure 125



If you're a student, contents insurance needn't cost an **E4** and a **D6**.

Home contents insurance you can actually afford is just part of our student banking package. For more details call into your nearest branch or simply phone us free on 0800 10 11 10.

Figure 126

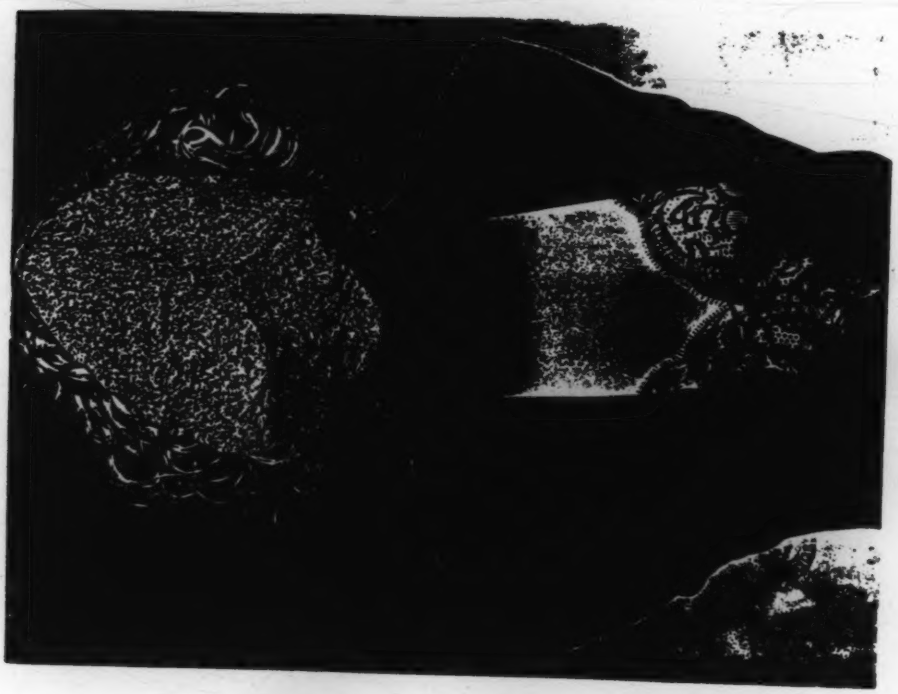


Figure 127

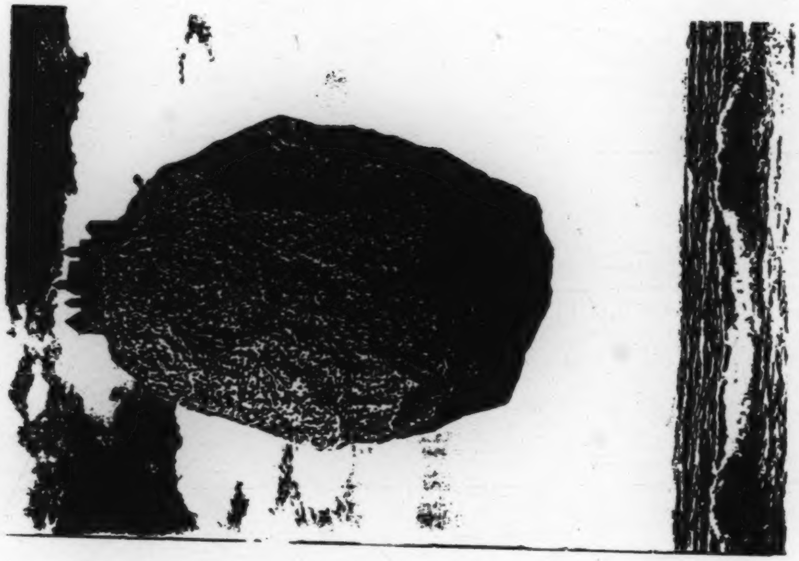
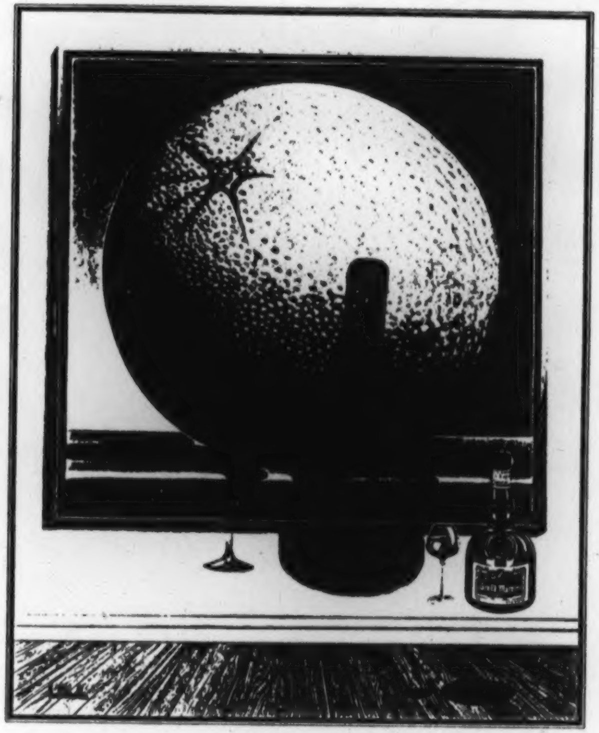


Figure 128

Figure 129

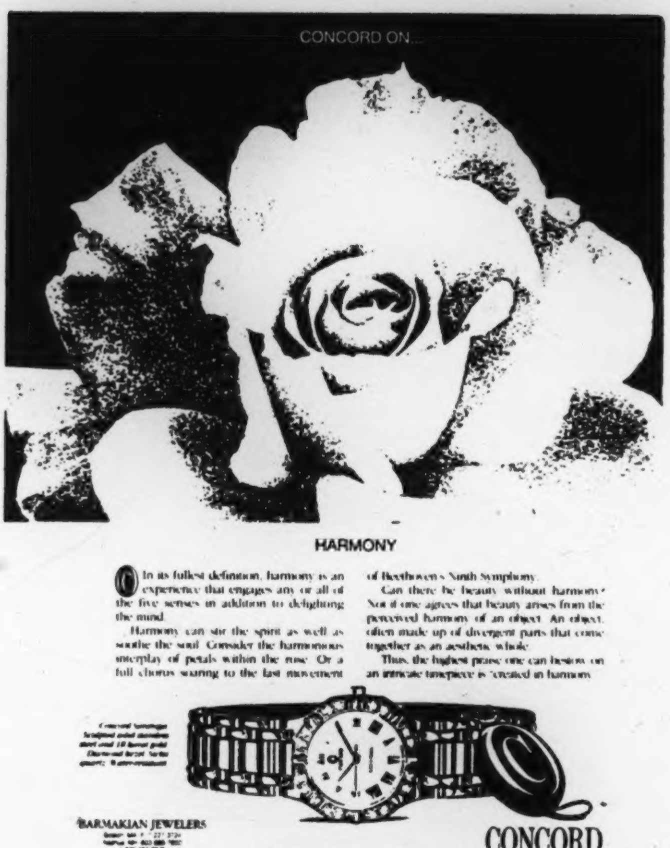


A GRAND PORTRAIT.

Figure 130

Labatt
BLU
Labatt
Good things brewing

Figure 131



CONCORD ON...

HARMONY

In its fullest definition, harmony is an experience that engages any or all of the five senses in addition to delighting the mind.

Harmony can stir the spirit as well as soothe the soul. Consider the harmonious interplay of petals within the rose. Or a full chorus soaring to the last movement of Beethoven's Ninth Symphony.

Can there be beauty without harmony? Not if one agrees that beauty arises from the perceived harmony of an object. An object, often made up of divergent parts that come together as an aesthetic whole.

Thus, the highest praise one can bestow on an intricate timepiece is "created in harmony."

Concord Saratoga
Sculpted solid stainless
steel and 18 karat gold
Diamond bezel. Swiss
quartz. Water-resistant

BARMAKIAN JEWELERS

CONCORD

Figure 132

Figure 133